

THE ILLUSTRATED
LONDON NEWS

CHRISTMAS ISSUE

NIGELLA LAWSON'S

Capital Christmas

JAN MORRIS

Explores our
pagan past

JANCIS ROBINSON

Seasonal wines

DANCE FEVER

Tap into what's hot!

FASHION ON TRACK

Going to
the dogs

FESTIVE FOOD FROM EUROPE

CHILDREN'S CHRISTMAS PAINTINGS




Christmas 1995

The Illustrated London News
Picture Library

20 Upper Ground, London SE1 9PF

WIN OUR CHRISTMAS COMPETITION AND CELEBRATE NEW YEAR ON THE ORIENT-EXPRESS

A photograph of a romantic dinner terrace in Venice at dusk. The terrace is filled with round tables covered in white cloths, each with a lit candle. People are seated at the tables, and a waiter in a white shirt is visible. The terrace is bordered by a stone wall and a path leading to a canal. In the background, there is a large building with a tiled roof and a church with a tall bell tower. The text is overlaid in the center of the image.

*Michael Douglas,
Jack Nicholson,
Tom Hanks
and Al Pacino
have all admired this view.*

*Dinner on the terrace of the Hotel Cipriani
embodies the romance that is Venice.*

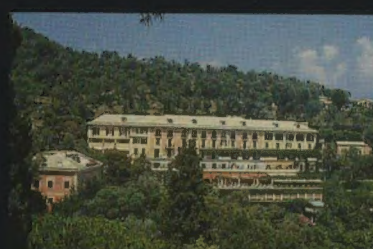
*Visit one of our hotels
and you'll be following in
some famous footsteps.*



Hotel Cipriani - Venice.



Palazzo Vendramin - Venice.



Hotel Splendido - Portofino.



Villa San Michele - Florence.



Hotel Quinta do Lago - Algarve.



The Lodge at Vail - Colorado.



Windsor Court Hotel - New Orleans.



Charleston Place - Charleston.



Copacabana Palace - Rio de Janeiro.



The Observatory Hotel - Sydney.



Mount Nelson Hotel - Cape Town.



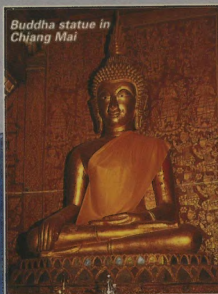
Gametrackers - Botswana.

For reservations or brochures call your Orient-Express Hotels reservation office or see your travel agent.
Australia 1800 818409 . Austria 0 660 8726 . Belgium 0800 17371 . France 05 90 81 88 . Germany 0130 81 89 23
Hong Kong 2827 5566 . Italy 1678 77293 . Japan 03 5561 0720 . New Zealand 0800 442564 . Spain 900 96 4468
Switzerland 155 6927 . UK 0181 568 8366 . USA 800 237 1236



ORIENT-EXPRESS
HOTELS

All hotels with the exception of Copacabana Palace, The Lodge at Vail, Charleston Place and Gametrackers are members of *The Leading Hotels of the World*.
Orient-Express Hotels Inc. also owns and operates the Venice Simplon-Orient-Express, the Eastern & Oriental Express, the British Pullman and the Road To Mandalay.



The beautiful city of Chiang Mai is a veritable treasure house of the arts and architecture, and a perfect base for trips to see the natural wonders and wildlife of northern Thailand.

Although Chiang Mai, the "Rose of the North", is Thailand's second city, it preserves the leisurely charm of an overgrown village. Idyllically situated in a high fertile valley through which the River Ping meanders, it is cooler and less humid than other parts of Thailand. Cut off from the rest of the country until early this century, it has preserved its cultural heritage and is a treasure house of the arts and architecture.

The old quarter dates back to the 13th century, is bordered by a lotus-strewn moat and retains many of its traditional wooden houses. The modern section has excellent hotels, open-air riverside restaurants and bars which make it a delightful place to eat and stroll.

It is a large centre for cottage industries and you can see craftsman using skills passed on from generation to generation making a wide variety of handicrafts. These include silverware, celadon pottery, lacquerware, woodcarvings and handmade paper umbrellas. Shopping here becomes an irresistible pastime.

Distinguished by an illustrious history, Chiang Mai boasts 300 ancient and elegant Buddhist temples where monks, eager to practise their English, give you a warm welcome. Their air of tranquillity and inescapable sense of timelessness imbue you with a sense of peace.

Should you tire of temples there is a diversity of other attractions: browse in the fascinating National Museum, where there is a fine collection of artifacts including a massive footprint of Buddha made of wood inlaid with mother-of-pearl, or visit an orchid and butterfly farm, or watch elephants being trained.

Trekking to visit a hilltribe is one of the highlights of a visitor's itinerary. A trek can last from one to 10 days and may include riding an elephant through the jungle or river-rafting to reach the inhabitants of a village cut off from the outside world.

For many visitors the Chiang Dao Caves, a popular pilgrimage for monks, are not to be missed. The caves penetrate deep into the limestone hills, the eastern extension of the Himalayas, and contain impressive natural rock formations.

Another popular tour from Chiang Mai is north through stunning scenery to the Golden Triangle on the edge of the mighty Mekong River. It is the spellbinding spot where the borders of Thailand, Burma and Laos meet.

Throughout the year Chiang Mai is host to many wonderfully extravagant festivals. Flowers in February, fireworks in November, when thousands of candles are gently floated down the river in beautiful lotus-leaf boats, and a joyously boisterous rain celebration during the Thai New Year in April.



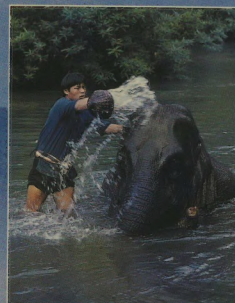
Tourism Authority of Thailand
For a free brochure or further information please call 09-59 400 800



Members of a hilltribe



Above, two girls show off their handmade paper umbrellas; right, a boy washing an elephant; far right, a temple in Chiang Mai.



Adventures in North Thailand



Thai Airways serves some 71 cities in 36 countries around the world: regular onward flights connect Thailand's

capital, Bangkok, with Chiang Mai. Thai has long been known for its high standards of service, comfort and reliability, and international passenger surveys regularly rate it as one of the world's foremost airlines. The Thai Royal Orchid Plus frequent-flyer programme offers an unprecedented combination of free travel, hotel and resort accommodation, car rental and many other exceptional privileges. For further information, please contact your travel



agent, or Thai Airways' London reservations office on 0171 499 9113 or Manchester 0161 831 7861





From a
special palette of rich
amber hues,
tawny draws its tones
from Port wines
specially
chosen to age slowly
over two decades.
Twenty long years
pass until
the mysteries of its
amber and orange glow
unfold, the
result of a long union
between
wine and wood.
The perfect release of
flavour, of depth,
of definition.
20 Years Old Tawny,
from Sandeman.



**SANDEMAN
PORT.**

As rich as
your
imagination.



Christmas, 1995

Cover: *Virgin and Child* by Beryl Cook

© 1991. Books published by Victor Gollancz and greetings cards by Gallery Five. Reproduced by permission of the artist c/o Rogers, Coleridge & White Ltd, 20 Powis Meads, London W11 1JN.

CONTRIBUTORS



Hugh Canning (Hallelujah!, p28) writes on music for *The Sunday Times*. He was voted Critic of the Year (1994) at the annual British press awards.



Jan Morris (Christmas among the Pagans, p70) is the author of many books on travel and history, a novel and two autobiographies. She is now writing about her experiences of Europe since the Second World War.



Christopher Bowen (Let's Dance, p22) has been *The Scotsman's* dance critic for eight years and also writes on style. A correspondent for New York's *Dance Magazine*, he has contributed to many British newspapers.

Nigella Lawson (p10) is a well-known columnist and critic. Apart from three years studying at Oxford and a gruelling year in Florence, she has lived in London all her life.

Louise Chunn (Alternative Christmas, p74) is an associate editor of *Vogue*. New Zealand-born, she has lived and worked in London for 13 years.

Editor: Alison Booth

Art Director: Jeanette Collins

Coordinating Editor: Jay Dowle

Production Editor: Margaret Davies

Assistant Editor: Julia Pearey

Senior Designer: Adrian Hulf

Picture Researcher: Susan Rowbottom

Circulation Manager: Richard Pitkin

Production Manager: John Webster

Production Assistant: Tracey Churchill

Advertisement Manager:

Victoria Stringer

Advertisement Executives:

Joanne Cutner, Jane Washbourn

Publisher: Tony F. Price



- 10 NIGELLA LAWSON'S CHRISTMAS**
When London is the best place to be

- 14 CONTINENTAL CHRISTMAS**
Be truly European and join the festivities of the French (or Germans, Austrians, Danes...) this year

- 22 LET'S DANCE**
Christopher Bowen reports on the growing popularity of social dancing, from tango to tap and ballroom to belly-dancing

- 28 HALLELUJAH!**
Hugh Canning examines the reasons why Handel's *Messiah* has thrilled audiences for more than 250 years

- 34 YOUNG ARTISTS AT CHRISTMAS**



Drawn by Beth, aged 8.

Children from a central London primary school put their ideas about Christmas into pictures. By Lesley Gerard

- 44 ROCK STARS**
Sparkling gems and creative costume jewellery to brighten up winter nights

- 50 SUGAR & SPICE**
Serve your guests something deliciously different this year. Carol Wilson whips up some European cakes and puddings

- 58 GOING TO THE DOGS**
Dress up in your raciest gear and enjoy a night out at Europe's most modern greyhound stadium

- 62 SNOWED UNDER**
Jane Sanderson and Brian Viner talk to five people for whom Christmas is the busiest time of the year

- 66 BURMA GOLD... ANTARCTIC COLD**
Cruise to the ends of the earth for the ultimate Christmas holiday

- 70 CHRISTMAS AMONG THE PAGANS**
Far older religions than Christianity influence our seasonal celebrations, writes Jan Morris

- 74 ALTERNATIVE CHRISTMAS**
Louise Chunn talks to Londoners who eschew tradition on December 25 in favour of something altogether different

Take your partners and join in the dancing.



- 80 MASTER PIECES**
Identify the eight nativity paintings in our montage and win a trip on the Orient-Express

- 83 CHRISTMAS CULTURE**
The pick of the season's entertainment in and around the city

HERE'S THE PROOF...

How do you know when things are really what they seem? Take this small, eclectic collection of items: J&B Rare whisky, Jean Lassale's Thalassa classic chronograph, and Agatha Christie's famously chilling Murder on the Orient Express.

Just as Hercule Poirot, Agatha Christie's Belgian detective, gathered overwhelming evidence to prove beyond doubt the identity of the murderer, so we can make a case for J&B Rare and Jean Lassale's watch. There's 10% proof in J&B's whisky, in fact. But, more than that, one taste of this blend of more than 10 grain and malt whiskies—the malts largely drawn from the famous Speyside region of Scotland—is proof enough that J&B Rare is unique. Its colour is also unusual because it is naturally pale; no colouring is added to darken it.

Steeped in a glass of this complex, yet subtle, whisky is Jean Lassale's water-proof chronograph, its delicate mechanism untouched by the liquid. Made of stainless steel and 18-carat gold, the quartz Thalassa (the Greek word for the sea) is not only 30 metres water- and whisky-proof, but will withstand the shock of any carousing.

You see, the proof is all there. But don't take our word for it: let yourself slip into a luxurious, bygone era on the Venice-Simplon-Orient-Express. Let J&B's smooth whisky slip down. And let time slip away.





Nigella Lawson's Christmas

London is at its best during the festive holidays when outsiders go back to the country and the city belongs to Londoners alone.

ONE OF THE BEST things about Christmas is that everyone who comes from the country goes back to the country, and London is left for those of us who really appreciate it. Native metropolitans have had a hard time of it recently anyway: moans about the filthy city seem to get louder each year.

Well, we moan too, I do admit, but I still get protective,

glowingly defensive, when outsiders start to whinge. But it's not just that: I do genuinely mind people coming in from the provinces who seem to find fault with London for not being like the place from which they once wanted to escape. That isn't, and should never be, the point of London.

I'm not saying these provincial moaners should be chained

outside the city gates: but please, would they stop infecting the city with their stultifying parochialism. At Christmas we can be free of that, and of them.

Honorary Londoners are, of course, welcome. I consider these to include anyone who, whatever their provenance, doesn't want London to be a sort of glorified Cheltenham with the shops open later.

Not that it would be right to deny the existence of village London. That exists, and is very much in evidence over Christmas. Hampstead, Islington, Holland Park, Muswell Hill, Fulham: all these areas tend, most of the time now, to have taken on uniform characteristics, even if I am speaking figuratively rather than geographically. There seem to be the same

shops and the same people bustling about in them. But somehow at Christmas, when the streets are emptied of all but die-hard residents, something of each quarter's true character returns.

Of course, the idea that anyone might plan to spend Christmas in London, rather than do so by default, is all too frequently greeted with incomprehension. Christmas as far as most people are concerned, should be spent on cosy sofas by warm log fires; it means long walks and unhurried hours. This I can have, do have, in London, only without the quiet desperation of the country.

London, most of the time, has only one great handicap: the real canker on the metropolitan horizon is the traffic. At Christmas time that goes: the streets are blissfully clear; you can drive from Hammersmith

to Tower Hill in 15 minutes. In other words, Christmas gives us that idea, lie many of our fears about life in the country.

You can cross from one side of the road to the other without having a nervous breakdown on the way. Parking is easy. The shops are open most of the time but, barring the first hours of the big sales, are empty of crowds. You can casually mosey on down to Knightsbridge or Hampstead—those places which ordinarily offer themselves up as a circle of hell that even Dante did not have the imagination to depict—and enjoy civilised shopping.

There's a saying about in-laws which goes along the lines of: "They should live far enough away so that you have to put on your hat to go and visit them but not so far away that you have to stay the night." (I suspect this may be extended

to include all forms of social congress.) Somehow, within that idea, lie many of our fears about life in the country.

In London, if you're visiting anyone else in the city, it is a

saying. Either one is incessantly seeing one's neighbours, trapped into repeating the same conversations and with little excuse for escape, or else one is travelling on bumpy roads to

THE IDEA THAT ANYONE MIGHT PLAN TO SPEND CHRISTMAS IN LONDON IS ALL TOO FREQUENTLY GREETED BY INCOMPREHENSION.

manageable drive; at Christmas you are unlikely to spend more than half an hour in the car, even crossing from one side of the centre to the other. It's outside of London that the trouble starts. OK, so it might not be quite a case of having to spend the night in order to pay a call on someone else, but social life is conducted at the two extremes touched on in the

see someone who lives in the next county. And that leads to more problems.

Enjoying a drink is the essence of Christmas. So in the country, one is not merely being driven miles to see some far-flung friend, one is being driven back by someone who probably has been drinking.

In London at least one >

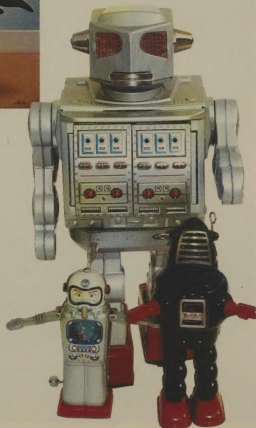
CAPITAL IDEAS LIVE UP YOUR CHRISTMAS WITH THESE SPECIAL EVENTS

Sandra Cronan, who specialises in antique jewellery and objects such as this 1920s Asprey bell-shaped cocktail shaker, left, is holding an exhibition of 1930s Seaman Schepps jewellery in her shop in Burlington Arcade, November 16-December 31.



The Three Tenors, above, by Fred Aris, is the kind of jolly painting on show at the Portal Gallery's Eat, Drink and be Merry exhibition which runs from November 27 to mid-January at 16a Grafton Street, W1.

The London Toy & Model Museum's Christmas exhibition focuses on crazes and odd features celebrities' toys. These robots, below, were a 1960s fad from Japan. December 16-31. 21/23 Craven Hill, W2.



Broadgate Ice

The only outdoor ice rink in the UK is next to Liverpool Street station. Go to skate or to watch broomball. Telephone the arena office (0171-588 6565) for details.

Banqueting House, Whitehall

This historic building, with its magnificent Rubens ceiling, is the venue for Save The Children's popular Christmas bazaar on December 3, 2-9pm. Tel: 0171-352 4952 for details.

Deck The Halls

Learn the art of Christmas

decoration at one-day workshops on November 30 or December 7. Chelsea Physic Garden, 66 Royal Hospital Road, SW3. Tel: 0171-359 4347.

Geffrey Museum

Special talks on the history of Christmas on December 2, 9 and 16; concert of seasonal music from five centuries on December 19. Kingsland Road, E2 0JL-739 9893.

Cab Tours

See the Christmas lights and windows from the comfort of a black cab. For details of London Blue Badge guide drivers tel: 0860 904773.

Bond Street is celebrating Christmas with a Russian theme. The Fine Art Society, at number 148, is having an exhibition of stage designs by Leon Bakst and others for the Ballets Russes, left. November 13-December 15.



Christie's is holding a sale of Christmas decorations and related items, such as this Santa sweets container, above, on December 8. 85 Old Brompton Road, SW7.

For a Victorian ambience, visit Denis Seers's extraordinary house in Spitalfields and see a family of weavers through the centuries. The house is decorated for Christmas by December 1. For details of special events and candlelit tours tel: 0171-247 4013.



Young chorists at the children's crib service, Westminster Abbey, left, which this year takes place at noon on Saturday, December 23.

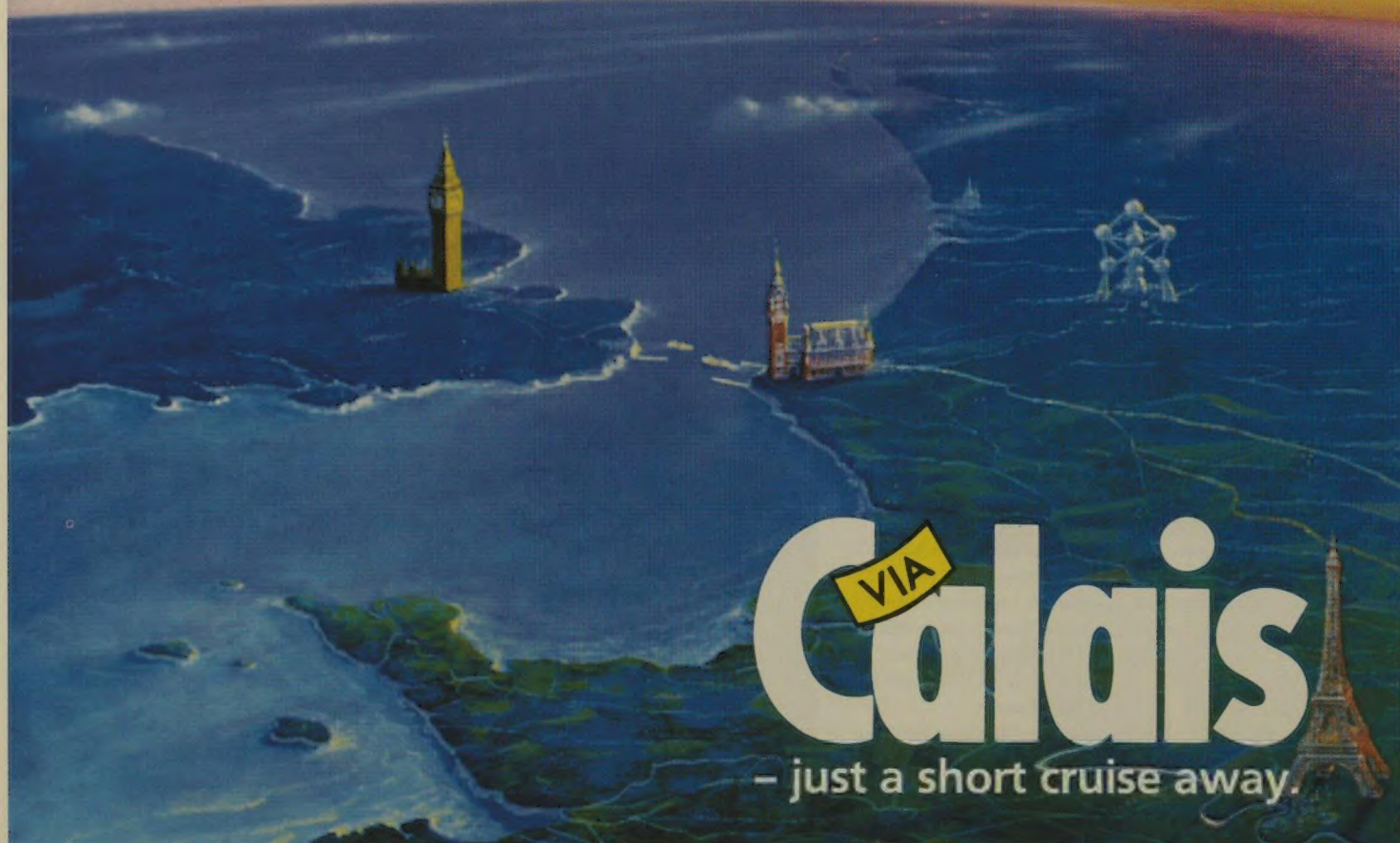
You are advised to check opening times over the official Christmas holidays.



Relax and just cruise across from Dover to Calais
- the shortest sea route to France.

Large, luxurious car ferries with shops, restaurants and entertainment on board, plus hovercraft provide rapid comfortable crossings with a departure every 30 minutes. Fast on and off loading on both sides of the Channel helps to speed your journey and instant motorway access from Calais port provides an open door to the entire European motorway network.

Enjoy a relaxing, short cruise across.



FROM 75 MINUTES BY CAR FERRY AND 30 MINUTES BY HOVERCRAFT

Nigella Lawson's Christmas

can get on a bus, Tube or take a taxi. One has more freedom of movement, that most basic of freedoms. And because of that, and because of the lesser distances one has to cross in London, one can have a far more sprightly, more varied, time. I have had friends over for lunch at Christmas and then visited others for tea, gone for drinks with a third couple and had dinner with lots of others somewhere else.

And everyone, but everyone, is at their best in small doses. Weaving in and out of friends' lives—and I don't mean by prescribing conviviality in small doses that anyone is thereby proscribed from making repeat visits—is better, on the whole, than being enmeshed in them.

Normally, all this socialising would take too much time, too much effort, too much planning: but Christmas seems to give us surprising spaces of time, gratis.

And I think what it gives us, too, is a present of what London used to be. That is to say, a sense of elegant grandiosity, that casual, stretched-out urbanity which once defined the city and is no longer always so easily recognisable.

Smaller, more compact cities, such as Paris or Manhattan, can have more buzz. They can seem to offer a purer and more concentrated essence of city. But London does have a stateliness and an almost yawning hauteur that other capitals just do not have.

The reason why that may be more evident during Christmas is that a slow, but intense, pace seems to suit London best. All the suburban fluster, with which the city twitters most of the time, ill becomes it. Christmas brings London back to its senses, restores it to itself and to us.

If it were just that we are brought closer to a more traditional, familiar London, that would be good enough, but Christmas London, with all its possibilities, also gives us unfamiliar London. Even those of us who have always lived here can easily get bogged down. Our everyday lives plot an ever-repeated trajectory: the journey from home to work and back, to

our other regular haunts. But I find that at Christmas I embark on other routes to investigate a part of London in which I may never have lived, or worked, or had friends or family.

It's not just that you may, at last, get around to going to see a play or a film that you have been meaning to catch for ages, but that there are things you are suddenly aware of being able to do which may not have even entered your mind before. Those who spend Christmas in London have a whole world beyond panto at their disposal.

ALL THE SUBURBAN FLUSTER, WITH WHICH LONDON TWITTERS ALL THE TIME, ILL BECOMES IT.

It's the occasion to hunt out some obscure museum or gallery that you've never been to before, or to do something active such as go-karting or 10-pin bowling.

These are the sorts of activities we probably never think of doing in the ordinary run of events, but are perfect for Boxing Day: it's so susceptible to being turgid, long and dull that it needs this sort of excitement.

For myself, Christmas is the one time I go ice skating at Queens Ice Skating Club. Even in an enclosed space, it is surprisingly invigorating and uplifting. It is also, of course, a good way of keeping children occupied. (Talking of children, I know the accepted wisdom is that they much prefer the country; up to the age of nine that may be true, but if they are any older they can be bored rigid.)

You can do all these things or you can do nothing. London is a city for walking in, but also a city for gazing out at from a warm sitting room. Contrary to perceived opinion, it is a vitally friendly city.

And only when you're in it without all those churlish, country-born carpers—who really do, I've come to realise, have a lowering effect, not just on us, but on the metropolis itself—can you see just how true that is □



RENT AN EXCLUSIVE LONDON APARTMENT OVERLOOKING KENSINGTON PALACE GARDENS

If you are planning a stay in London, consider Thorney Court. The last word in sheer style, it is the perfect place for business or leisure.

These magnificent two, three and four bedroom serviced apartments are furnished and equipped with everything you can possibly need, including cable television and private telephones.

At your disposal are maid service, laundry and secretarial facilities. Complete privacy and security are assured by twenty four hour portage. And the underground car park has space for sixty cars.

It's like staying at one of London's top hotels, but with far more space and at considerably less cost.

You will also be close to Knightsbridge, Kensington High Street and the West End, with Heathrow Airport just thirty minutes away. For full details contact our resident General Manager, Michael C Garner.

Thorney Court

Luxury home from home

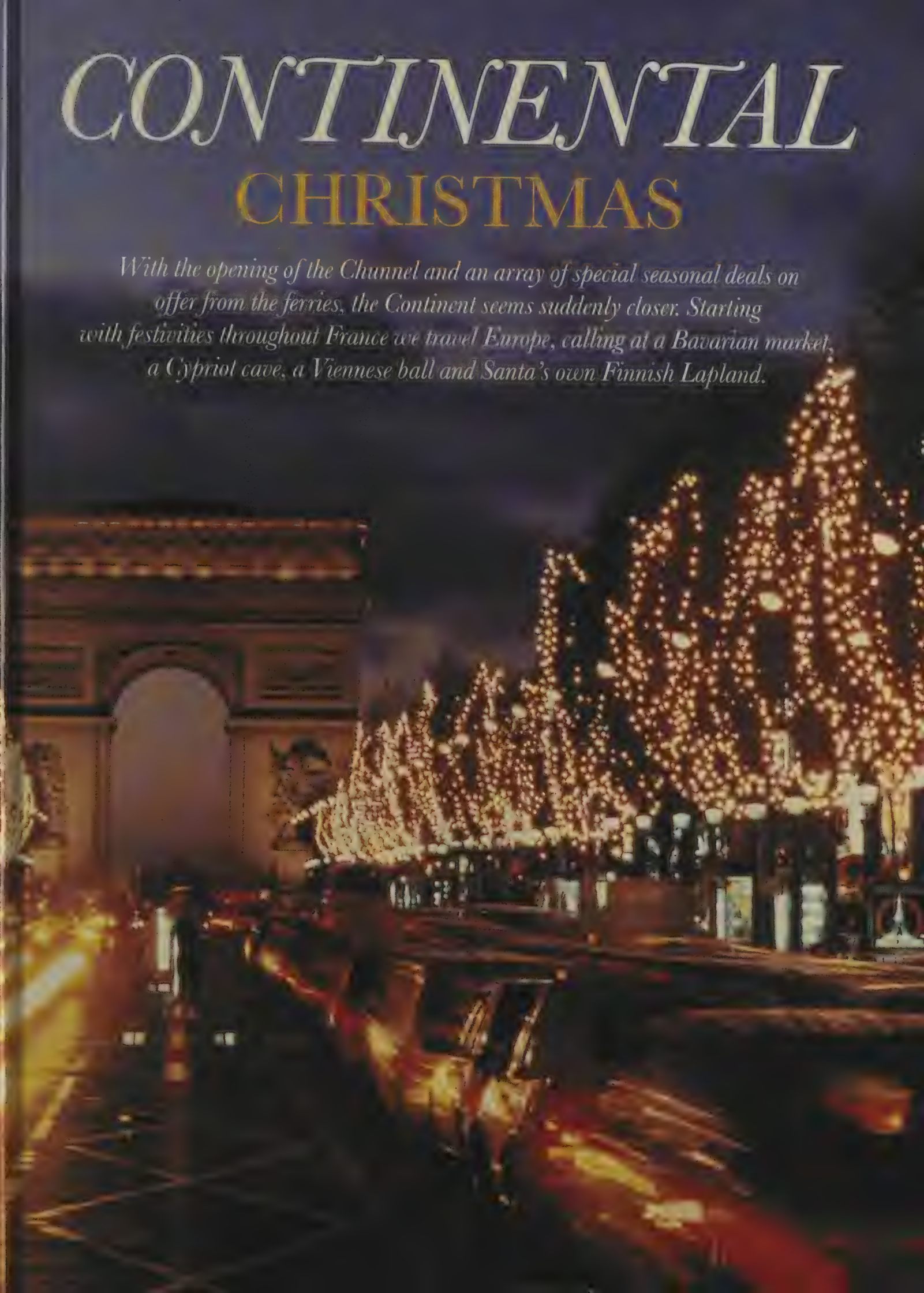
Thorney Court, Palace Gate, Kensington,
London W8 5NJ.

Tel:0171 581 5324 Fax:0171 584 1659



CONTINENTAL CHRISTMAS

With the opening of the Chunnel and an array of special seasonal deals on offer from the ferries, the Continent seems suddenly closer. Starting with festivities throughout France we travel Europe, calling at a Bavarian market, a Cypriot cave, a Viennese ball and Santa's own Finnish Lapland.



FOR THE FRENCH Christmas is a colourful celebration of their country's diversity, with every region presenting a different face for the occasion. The festivities surrounding *Noël* are closely linked with two important aspects of life: the church—still close to the hearts of the French, even in these secular times—and the enjoyment of the best regional foods.

PARIS: CITY OF LIGHTS

Throughout December the French capital makes a breathtaking sight. Its most famous thoroughfares—the Champs-Élysées, the rue Royale and the Place de l'Opéra—are handsomely illuminated and almost every tree is decked with garlands of white lights.

The major department stores such as Printemps and Galeries Lafayette, both on boulevard Haussmann, and La Samaritaine, in rue de la Monnaie, compete to produce the most spectacular animated displays. Every Christmas a new generation is transfixed by the magical wonderlands created by the capital's best puppeteers and window-dressers. This year Printemps has planned a Canadian theme featuring Mounties in scarlet uniforms among scenes of snow and pine trees. Sunday is the best day to enjoy this aspect of a Parisian Christmas, since you won't have to compete with the school parties—although many children insist on being brought back by their parents for a second look!

But, while the children are awestruck by the toy displays in the large stores, adults

France is full of Christmas atmosphere wherever you go. Below, Paris restaurants, streets and shop windows are decorated in style. Preceding pages, the Champs-Élysées and other thoroughfares are a dazzling sight.



are seduced by the windows of the capital's food shops. The presentation of dishes is, of course, regarded as an art-form in France at any time of year, but at Christmas the *épiceries* and *pâtisseries* of Paris make extra efforts to thrill shoppers with their sumptuous displays. An extravagance of foie gras, truffles, caviar, oysters, smoked salmon, game and lobsters gives visitors a mouth-watering insight into what Christmas fare means to gourmet Parisians. Fauchon, in Place de la Madeleine, is a long-established favourite. In the same square and also worth a long, lingering look is Hédiard, where a dazzling array of ready-made Christmas fare is set out like a work of art.

Whatever the glittering attractions of Paris, Christmas for most French people is a time to go back to their roots, and many leave the capital to return to their region or origin for a simpler, but no less celebratory, approach in time-honoured tradition. Rural France comes alive and sparkles with the conviviality of family festivities. Nowhere is this more marked than in Provence.

PAGEANTRY IN PROVENCE

The celebration of the Nativity is the most important festival in the Provencal calendar. During the month-long preparations wheat and lentils are sown on December 4, the feast of Ste-Barbe; if these germinate it is traditional to serve them on Christmas Day. Holly and mistletoe are gathered on December 13, the day of St-Luce, in celebration of the onset of winter. Christmas Eve is the Day of Reconciliation, when people visit their neighbours to crave pardon or offer forgiveness for any quarrels during the past year.

The most visible signs of Christmas are the enchanting *cèches* that are set up in churches and village squares. These beautiful Nativity scenes are lovingly created by local craftspeople who, with amazing attention to detail, manage to give each character its own personality. Known as *santons*, the expressive little figures can often be found on market stalls and are in great demand for the manger scenes that the French set up in their homes instead of a Christmas tree.

The most spectacular *cèches*, however, are not for sale. These are the living Nativity re-enactments, with costumed actors and real animals, that move from town to town where they are performed, usually, in the main square. Such a spectacle is not to be missed, if only for the expressions on the faces of the children as they watch the biblical story unfold.

Midnight mass on Christmas Eve is an important event throughout France, but in Provence it is one of the liveliest and pageantry begins long before midnight, with processions in which singers, carrying lanterns, make their way to church. Each town and village has its own tradition: at Séguret, north-east of Avignon, the inhabitants dress up in beautiful historical costumes, while to the south of Avignon, in St-Rémy-de-Provence and Tarascon, the theme is more musical, with revellers



SPOTLIGHT ON EUROPE

GERMANY No country takes Christmas more seriously than does that lover of all things traditional, Germany. Every village, town and city has its Christmas market, perfect for strolling around to imbibe the seasonal spirit, listen to carol-singers, inhale the delicious aroma of gingerbread and drink mulled wine. Buildings are decked with fairy lights, and market squares are crammed with stalls selling crafts, folk art and festive fare.

Nuremberg's pretty Old Town provides the setting for Germany's oldest Christmas market, dating back to 1697. The town's cobbled marketplace is hung with twinkling lights and lanterns, and choirs sing on the steps in front of the Gothic cathedral. The air is spicy with the scent of *Lebkuchen*, the town's Christmas cakes, and run tiddies. Another local speciality is *Zwetschgumännchen*, or 'peach people' biscuits.

made from prunes, nuts, raisins and figs, dressed in colourful clothing and used as edible Christmas decorations. Various ceremonies take place in and around the market: for its opening a young girl dresses as the Christ-child and extends holiday greetings to an assembled crowd, and, on the second Thursday of December, schoolchildren parade with home-made lanterns.

Munich hosts one of Germany's largest Christmas markets, held in front of the historic town hall where bands and orchestras play anything from centuries-old choral music to rollicking *orn-pah-pah*. Stalls are piled high with local delicacies—cakes, roast chestnuts and sausages—as well as Bavarian folk art including festive nutcrackers and intricate, hand-carved Nativity arrangements. Throughout December the world-famous beer-cellars serve special Christmas brews.

For a village-like atmosphere head for Weimar, in eastern Germany, once home to Goethe and to Franz List. In the centre of this historic town,



The Christmas market in Munich, left, is typical of those held in villages and towns all over Germany. In Sweden, above, candle lit processions on December 13 mark the feast of St Lucia.

surrounded by Renaissance façades, is held a picturesque Christmas market where you can buy Thuringian glassware and ceramics at bargain prices.

Rothenburg, one of Germany's best-preserved medieval towns, offers another picturesque setting. Here, concerts, plays, torchlight parades and stagecoach rides for children are part of the traditional celebrations.

SWEDEN Any Italians who happen to be in Sweden on December 13 are often surprised to encounter celebrations honouring the Sicilian saint Lucia, who receives comparatively scant attention in her own country. Fueling this centuries-old festival is the belief that St Lucia brings light to what was, according to the medieval calendar, the longest night of the year.

Central to the festivities are street processions organised in communities large and small throughout the country. A young girl, usually with flowing blonde hair, is chosen as Lucia to head a procession of children

clad in white robes with red sashes. Wearing a crown of lingonberries set with candles (nowadays normally battery-operated) she is followed by a row of attendants, the girls bearing lighted candles and the boys wearing pointed hats decorated with stars.

As they progress they sing traditional carols, including the Santa Lucia song (with Swedish words) that is more usually associated with Venetian gondoliere. The largest of the processions takes place in the capital city of Stockholm, where Lucia is crowned at a ceremony in the city centre.

Lucia morning is celebrated in most Swedish homes, schools and offices where, traditionally, coffee or sometimes *glögg* (a mulled wine) is served with special saffron-flavoured buns known as *Lucia katter*.

CYPRUS Lying off the farthest extremity of Europe, this deeply religious island provides a wonderful setting in which to experience a Mediterranean Christmas.

During the run-up to December 25 the picturesque centre of Nicosia comes alive with carol-singers strolling from house to house, while impromptu concerts of carols and traditional music take place in taverns all over town. The first whiff of the big day's festivities comes on Christmas Eve, as housewives bake special *koulouria* bread and *kourabiades*, a special Christmas shortbread. Cypriot families start Christmas Day with bowls of steaming eggs-and-lemon rice soup, then the country falls silent as morning mass is celebrated.

In Paphos, a resort famous





HARRY GRIFFITHS/MAGNET

playing a variety of instruments as they parade through the streets.

Just to the south of St-Rémy is the little hill-top village of Les Baux-de-Provence whose founding fathers, according to legend, were directly descended from Bal thazar, one of the Three Wise Men. But it is the region's shepherds and their animals that figure most prominently in a Nativity tradition which dates back over four centuries and plays a major role in village life.

In a colourful annual Christmas procession through the steep streets leading up to St Vincent's church a newly-born lamb is transported in a carved wooden cart pulled by a magnificent ram. Behind it, singing and dancing and dressed in traditional costume, follow shepherds and shepherdesses from the surrounding hills. Inside the church, carols and traditional troubadour songs are sung in the Provençal dialect, to music played on medieval instruments. Next to the altar is a living Nativity scene, with locals playing the parts of Mary and Joseph, live farmyard animals, and even a real baby—if a villager has managed to produce one at the right moment!

At midnight the mass begins with a sermon, followed by the Shepherds' Procession. In silence, except for softly-played music, each shepherd comes forward to the crib and pays homage to the baby Jesus. As a climax to the ceremony the chief shepherd approaches with the lamb in his arms and presents it to the infant.

After the public celebrations, centred on midnight mass, the revellers return home to enjoy themselves *en famille* and to begin the serious business of eating. The most revered meal of the year, Christmas dinner Provence-style lasts all night. It is easy to understand why this sumptuous feast is known as the *gros souper*; there are no fewer than seven courses to be tackled. Tradition says the meal should be served on white octagonal plates and be accompanied by 13

Shepherds in the hill-top village of Les Baux-de-Provence bring a real lamb to church on Christmas Eve to present to the infant Jesus.

loaves of bread representing Christ and the Apostles. The biggest challenge is saved for the end—there are 13 desserts too!

Each family has its own particular Christmas menu, usually created by some ancestor many generations earlier. Red meat is rarely eaten; people who live near the coast serve fish; those inland make exquisite vegetable-based confections for the occasion or cook mouth-watering poultry dishes such as goose with chestnut sauce. Around Marseilles special desserts include dried raisins and figs, almonds and walnuts, nougat, apple tart, and *fromage blanc*, washed down by sweet, potent home-made wine. And, as if all this were not belt-expanding enough, the ritual starts all over again the next day, with a Christmas Day dinner.

ALSACE: CHRISTMAS CAPITAL

The Yuletide celebrations of Alsace, in eastern France, have a style all their own, offering a dazzling display of illuminations that draws visitors from all over Europe. The German influence from across the border is clearly visible, not only in the names of towns such as Kayserberg, Munster and Truchtersheim, but also in the famous *marchés de Noël*, or Christmas markets, that each town holds throughout December.

Strasbourg is known as the Christmas capital of France, and if you visit the town at this time of year you will realise why. The main stores vie with one another to produce the most exciting decorations, and a 30-metre-high Christmas tree towers above Place Kléber in the heart of the city where, this year, a giant Nativity scene from the Polish capital of Cracow is also on display in the Grande Salle de l'Aubette.

During the festive season, Strasbourg is best appreciated in the late afternoon, after

for its proximity to the mythical birthplace of Aphrodite, another Nativity is celebrated. The streets of the Old Port are drained of their normal bustle, and clusters of people make their way along the seafront. Ask a local resident what is happening and you will be told simply: "Jesus Christ is being born".

In front of a cave at Ayia Solomoni, on the outskirts of Pahos, black-swathed women and their more casually-attired menfolk gather around a priest to witness a Nativity, the high point of which is the appearance of Mary with a real baby in her arms.

★ **DENMARK** Hans Christian Andersen described Christmas in his native country as "unforgettably magnificent". Children begin their Christmas countdown on December 1, when they light their "calendar candle", marked off in 24 divisions. As Christmas Day approaches both candle and waiting-time grow shorter. Entire families head for the nearest forest at the beginning

Decoration Danish-style in Copenhagen, below. Below right, Vienna is a city full of romance.



P.S. KRISTENSEN/COLORIFIC



MANNE-SILVEROON KAUZ

of December, armed with saw, hatchet and rope, to chop down their Christmas fir. A familiar figure around Christmas is the *nisse*, an old greybeard akin to a gnome or troll, who is often illustrated on Christmas cards and who pops up in stores to encourage people in their shopping. Until recently, it was customary to place a bowl of porridge outside the door to warm his stomach on Christmas night. And, speaking of food, a highlight is the Danish *smorrebrød*, which expands to

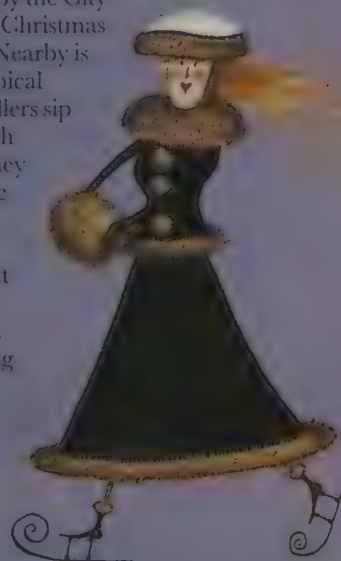
gargantuan proportions at Christmas, and includes, in addition to the traditional herring, a rice-pudding, served with a cherry sauce, in which one lucky person discovers a hidden almond. Cafés and cake shops, stacked high with sweet treats, come into their own. Among them is the Konditoriet in Copenhagen's Tivoli Gardens. This vast park dedicated to fun and entertainment is opening for the Christmas season this year for only the second time in its 152-year history.

★ **FINLAND** Children's letters to Father Christmas from all over the world find their way to Rovaniemi, in Lapland, where Santa Claus and his helpers, above, do their best to answer them. Finnish families prepare for Christmas throughout Advent, decorating their homes with gingerbread houses and delicate objects in wood or straw. After carols and songs on December 24, they sit down to a meal of ham or fish, followed by rice-pudding and cold fruit soup.

★ **AUSTRIA** Vienna in December is one of the world's most romantic places. Christmas markets are held throughout the city: in front of the stately Schönbrunn Palace, in the pedestrianised centre and, most famously, by the City Hall where Vienna's Christmas tree stands proudly. Nearby is the crib, carved in typical Tyrolean style. Revellers sip *glühwein* flavoured with cloves and herbs as they wander past fairy-tale stalls whose roofs sag beneath swathes of freshly-fallen snow. At an open-air ice rink children flash past on their skates, describing impeccable figures of eight.

After Christmas Day Vienna's festivities continue: New Year's Eve is St Silvester's Day, an excuse for

grand dances in the saint's honour. Among the smartest is the Imperial Ball at the Hofburg Palace, where liveried waiters serve champagne to dancers who waltz untiringly into the small hours.



OSI BRICHLEWIERING

Barbour

C O U N T R Y F O O T W E A R



THE COMPLETE RANGE FOR MEN AND WOMEN IS ILLUSTRATED IN OUR COUNTRY FOOTWEAR PREVIEW.

FOR A COMPLIMENTARY COPY PLEASE CALL **Freefone** 0800 009988.

BARBOUR FOOTWEAR LIMITED, 55 AIDEN COURT, BEDE ESTATE, JARROW, TYNE & WEAR NE32 3EF.

Barbour. Now in boots and shoes.

sunset, when the radiant shop windows light up the superbly-decorated timber-framed buildings along the city's winding, cobbled streets. This year Strasbourg's own Christmas market will be bigger than ever, stretching across several squares in the middle of town. Hundreds of craftsmen will tempt shoppers with carved wooden toys, Christmas-tree decorations and other unusual handmade items, while gourmets feast their eyes on the farm produce and local specialities, such as the irresistible charcuterie and tasty Munster cheese. Shoppers can keep warm, as they wander from stall to stall, with doughnuts and mulled wine.

If the commercial side of Christmas should become too much, you can enjoy a host of other cultural events from November 25 until the end of December. Exhibitions, audio-visual presentations and a miniature Alsatian village composed of the golden houses that decorated the city's giant tree last year will help emphasise the region's culture and traditions. The magnificent Gothic cathedral, illuminated for the season, will be among several places of worship that are to welcome a series of sacred music concerts, varying from Renaissance works to Negro spirituals.

SHEPHERDS IN CHAMPAGNE

For the French, Champagne is synonymous with Christmas, and one of the most memorable Christmas-time events is held deep in the heart of the region, at Braux-Ste-Cohière, 55km south-east of Rheims and close to the birthplace of the great Dom Perignon.

Every year, the village's solitary and imposing 16th-century château, built to house the cavalry of Henri IV, is the venue for a unique musical Christmas celebration that attracts visitors from all over France and beyond. The building was falling into disrepair in 1969, when it was bought by André Bussinger, president of the Association Culturelle Champagne-Argonne, who had it painstakingly restored for use as a concert hall and exhibition centre.

The best-known event is the annual Shepherds' Christmas, a revival of a centuries-old tradition. As at Les Baux-de-Provence, sheep feature prominently in the local farming economy. Once full of vineyards that produced grapes for Dom Perignon's world-famous tippie, the area saw dramatic changes at the end of the 19th century when the vines were struck by phylloxera and had to be uprooted, leaving fallow land suitable only for grazing sheep. Though modern fertilisers have now rendered it suitable for corn and alfalfa, too, large flocks still graze the neighbouring hillsides.

On Christmas Eve, far from watching their sheep, the local shepherds are guests of honour at a prestigious Christmas concert and midnight mass in the château. They arrive by dozens, most of them straight from work, carrying their crooks and greeting each other loudly and enthusiastically, for this is almost the only time of the year at which they come together.



Mary arrives on a donkey during festivities in the village of Braux-Ste-Cohière.

Before the concert audience arrives the shepherds and their families have dinner at large round tables. The menu is always the same: *galantine*, turkey with *marrons* (the sweet, plump chestnuts of the region), creamy Brie, and rich *bûche de Noël* (the traditional Yule log) washed down with wine from generously-refilled glasses, as toast follows toast amid enormous bonhomie.

At 9pm, as the shepherd families are finishing their meal, visitors begin filing in over the stone bridge that spans the moat. The still waters reflect the ancient walls of the building, gloriously bathed in light for the occasion. Excitement mounts once all are seated in the hall, its exposed beams and stone walls providing a dignified setting for the musical offerings to follow.

The event is as much a treat for the eyes as the ears, beginning with a dignified procession consisting of members of the chapter, the officiating priests in bright red robes, two local youngsters representing Joseph and Mary, the shepherds (one carrying a lamb on his broad shoulders) and, finally, a solitary sheepdog. When they have taken their places, the concert begins.

Programme and performers change annually; this year the château welcomes the Chorale Arc-en-Ciel, one of the region's most distinguished choirs, who will be performing a selection of carols, folk songs and classical works.

After the concert, the audience walks the short distance back into the village, carrying lighted candles. As midnight approaches silence descends and the Holy Family makes its way through the crowd, Joseph walking alongside Mary who is perched on the back of a donkey.

On the stroke of 12 the church bells peal out. The couple turn and, followed by the spectators, return to the château where they find the heavy, studded doors shut fast, symbolising the refusal of the inhabitants of Bethlehem to take them in. After Joseph has knocked on it three times with his staff the doors are flung open and the procession passes through to the stable. In front of a few sheep—which look more than a little surprised—Mary and Joseph climb a flight of steps to an upper level and take their places in the straw around the manger. Nestling inside it lies an alabaster baby Jesus, watched over by the working shepherds leaning on their crooks.

Down below, the audience gathers in front of a simply-decorated altar, made of four bales of straw, at which mass is celebrated. Hymn sheets are handed out and everyone is invited to sing along with priest and choir as the organ swells. By some trick of the light the impression, in this rustic setting, is of beholding a superb, living fresco, a huge religious tapestry with, above, the Holy Family and the shepherds and, at the lower level, the priest flanked by his acolytes at the altar.

The dramatic visual effect combines with the music, the singing and the beauty of the French liturgy to produce a feeling of wonder and delight that lasts long after the service has ended and the audience has recrossed the moat in the silence that follows such intense experiences. As for the shepherds, they hurry off into the night to check up on their flocks □

ROB DAVIDSON

An English-language fact sheet detailing Christmas and New Year packages may be obtained from the French Government Tourist Office, 178 Piccadilly, London W1V 0AL.

Entrance to the midnight mass ceremony at Les Baux-de-Provence is free; a second service, featuring the same events, is held at 11am on Christmas Day. Hotel reservations may be made through the local tourist office; tel: (00 33) 90 54 34 39.

An English-language brochure on Christmas events in Strasbourg is available from the French Tourist Office, above, or direct from Strasbourg tourist office; tel: (00 33) 88 52 28 28. For information on other Alsace Christmas markets; tel: (00 33) 88 25 01 66.

Reservations for the Shepherds' Christmas at Braux-Ste-Cohière from the Association Culturelle Champagne-Argonne, 35 rue Poussin, 75016 Paris; tel: (00 33) 1 46 51 41 64. Hotel reservations are handled by the local tourist office; tel: (00 33) 26 60 85 83.

Many prestigious hotels offer Christmas breaks. For a Christmas dinner by the Mediterranean, in one of the Riviera's most splendid establishments, the Hôtel Palais Maeterlinck in Nice has packages of three nights, with breakfast and Christmas dinner, from FF4,500 for two. Tel: (00 33) 92 00 72 00; fax: (00 33) 92 04 18 10.

Or, to soak up the Christmas atmosphere in France, try the Hoverspeed five-day return ticket for car and up to five people, available up to December 31, for just £75. Tel: 01304 240241.



let's dance

Social dancing is enjoying new-found popularity. From the fiery tango, through the shuffle-hop-step of tap to the folk steps of American lines, people are learning to dance with each other. Christopher Bowen reports.

"NEVER TRUST a man who can tango," my mother used to say (though, it should be pointed out, not necessarily to me). Not since the Vatican officially denounced the "primitive" sensuality of Argentine's national dance in 1914 has such dire a warning been given. Of course, these days it is hard to imagine what could have caused both my mother and Pope Benedict XV such consternation. Granted, there is a confrontational, sexually-charged edge to ballroom tango—the melding of clipped staccato notes with smooth, driven crescendos in the music lends the dance its essential atmosphere of tense anticipation—but the sanitised, competition version which has oiled and whiplashed its way around European dance halls since the turn of the century is far removed from its South American roots.

The fiery tango was born in the back streets of Buenos Aires, where it absorbed the features of the habañera, bolero and milonga, and found inspiration in the

melancholy lyrics of heart-rending songs. It is a far cry from Tracy and Derek strutting their stuff. But, fuelled by revue-style shows such as *Forever Tango*, there has been a tremendous resurgence of interest in the original dance.

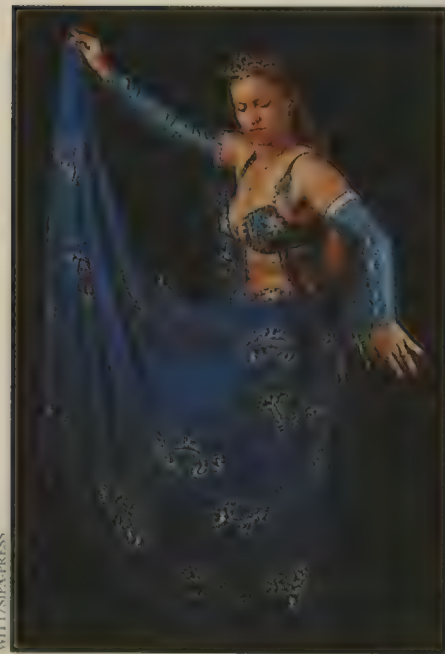
Liz Davies, an avid tango dancer and organiser of tango balls, says that one of the most fascinating aspects of the dance is how much you can learn about a partner on the dance floor. The same may be true of many dance forms, but in tango, she says, everything is up-front: "Are they pushy, are they generous, are they selfish? If you want to know more about someone, it all comes out in the dance."

And the fantasy element, she says, is also one of the big draws. "People like to know there's no limit—you should see some of the outfits people wear to the salons and balls—and that you can dress outrageously for an evening and not have to bother. Mind you, there's not a lot of women's lib in tango: the men are definitely in charge



After years of hustling and
head-banging around the disco
floor on our own, everyone wants
to get to grips with a partner
again. Magazines list dozens of
dance courses in London.
It is social intercourse which has
brought people back to studios
and halls to learn how to
dance with one another.

If you think that belly dancing is
all bumping and Bond-girl
bikinis, check out its elder cousin,
Egyptian dancing, with its
many regional variations and
cultural layers and you don't
need a body like a whippet.



WITT/SPA/REX

of the dance. With a really good partner all you do is lie back and think of Argentina." Tango is not the only social dance form to enjoy new-found popularity. Suddenly, it seems, after years of bumping, hustling and head-banging around the disco floor on our own, everyone wants to get to grips with a partner again. *Time Out* lists dozens of dance courses in London for everything from ballroom, Latin American and Irish step to jive, salsa and American line dancing. So what's brought all this on—late night reruns of Fred Astaire and Ginger Rogers dancing cheek to cheek, Patrick



HUGO BENON/IMPACT

Swayze in *Dirty Dancing*, or the realisation that the dull, soul-less techno-throb consuming today's nightclubs probably only works if you are 18? The disco floor is no place to socialise these days. It is social intercourse, rather than the prospect of the intimate sort, which has brought people back to studios, community halls and rooms above pubs to learn how to dance with one another. One of the most popular dance forms just now is Ceroc, a flirtatious hybrid of French jive, brought to Britain by James Cronin in 1980. There are 30 franchised

studios around the UK, from Glasgow to Bournemouth, and seven venues across London where the dance is taught. "It's very easy to pick up," says Mr Cronin. "There isn't any complicated footwork and it's not the sort of dance where you have to come with a regular partner for weeks on end to get the basics. In fact, you don't need to come with a partner at all: the classes are very well organised and there is a huge social scene surrounding the dance which positively welcomes newcomers." The same is true of American line dancing, which is one of the fastest-growing



social dance styles in Britain. Like the line dances of Greek and middle-European cultures, the American dances borrow their steps from folk forms and their intensity from ensemble formation. But there is a contemporary kick to American line dancing which makes it irresistible. Of course, given the extensive cross-over appeal of new country music, it was only a matter of time before the dance craze crossed the Atlantic, as it did about 18 months ago. The fashion for two-stepping and line dancing was introduced to Britain by the homosexual community, mirroring a trend



EDWARD WEBB/REX

American line dancing is one of the fastest-growing social dance styles in Britain. Like European line dances, the American versions borrow their steps from folk forms and their intensity from ensemble formation, but a contemporary kick makes them irresistible.

in America; and it was while socialising with gay friends that Helen Smith, who teaches line dancing at Holborn Centre and Danceworks in central London, first encountered the phenomenon. "Like a lot of people, I was taken by surprise," says Ms Smith. "Not being a great country fan, I imagined the music would be all Tammy Wynette, crying-in-your-beer stuff. But it is very perky and great fun. And while it has really taken off in straight clubs—it is very big in Irish pubs just now—line dancing appeals to everyone. Straight, gay, man or woman, there is a place for everyone on the line; and it is no big deal if you mess up, someone is always around to help you out." There is no doubt that the camaraderie inherent in most folk-based dance forms is part of their great appeal—Scotland is enjoying something of a ceilidh cult just now as a younger generation has revitalised and made fashionable again the Strathspeys and eightsomes of Scottish country dancing. The staccato rhythms and arched-back hauteur of flamenco make it an ideal vehicle for independently-minded souls, as Paco Peña, the great flamenco guitarist told me: "When you see classical ballet, the dancers open out, they leave the ground and seem to be on air. In flamenco it's the opposite. You dance inwards, almost to the centre of the earth. It's very tense and sensual." However, it is hardly introverted, despite the contained nature of the dance itself, a characteristic flamenco shares with Turkish belly dancing. But if you think that belly dancing is all bumping, grinding and Bond-

girl bikinis, check out its elder cousin, Egyptian dancing. Josephine Wise teaches a course which reveals a host of regional variations and cultural layers—from folk-style to courtly classicism—within a dance form which, like flamenco, has suffered the wrong kind of cabaret exposure. One of the most appealing aspects of Egyptian dancing is that its part-time practitioners do not feel that they have to have bodies like supercharged whippets. "It really is designed for the woman's body," says Josephine Wise. "And, although we have the odd teenager in the classes, most of the women taking part are definitely grown-up! We have all sorts: barristers, nurses, housewives, even a diplomat. It's amazing how many English women are attracted to belly dancing." But by far the most popular dance form in the recreational curriculum is tap. Every night of the week thousands of sets of taps punish the parquet in church halls, school gymnasiums and dance studios across the country. But just why is tap dancing so popular? Before it came to mean white tie and Hollywood, it was Harlem, jazz and smoky nightclubs: the physical expression of an era looking for hot entertainment to go with its bootleg liquor. And, like the jazz music that flourished alongside it, tap dancing has its roots in the culture of African slaves transported to America in the 17th and 18th centuries. When the jigs and clog dances of European—and especially Irish—immigrants became incorporated into the traditions of slaves in the Deep South, tap was born. In the 1920s it became the highlight of

the vaudeville circuit, and its undisputed star was Bill "Mr Bojangles" Robinson, who added lightness and subtlety to the form. Inevitably, though, when Hollywood brought tap to the big screen, it was with white dancers such as Ruby Keeler, Eleanor Powell and Gene Kelly. The most famous of these stars was, of course, Fred Astaire, a consummate artist whose innovative choreography and debonair style defined tap, and a whole range of dance forms, for generations to come.

Certainly, it is Astaire who crops up most in conversation with teachers and pupils at tap-dance schools. Dein Perry and his Tap Dogs, who recently wowed audiences at Sadler's Wells Theatre, might be trying to put a 1990s spin on the raw energy of modern tap's Harlem origins, but Hollywood still remains the inspiration for most. And for every class of Shirley Temples, there is one for wannabe Ann Millers.

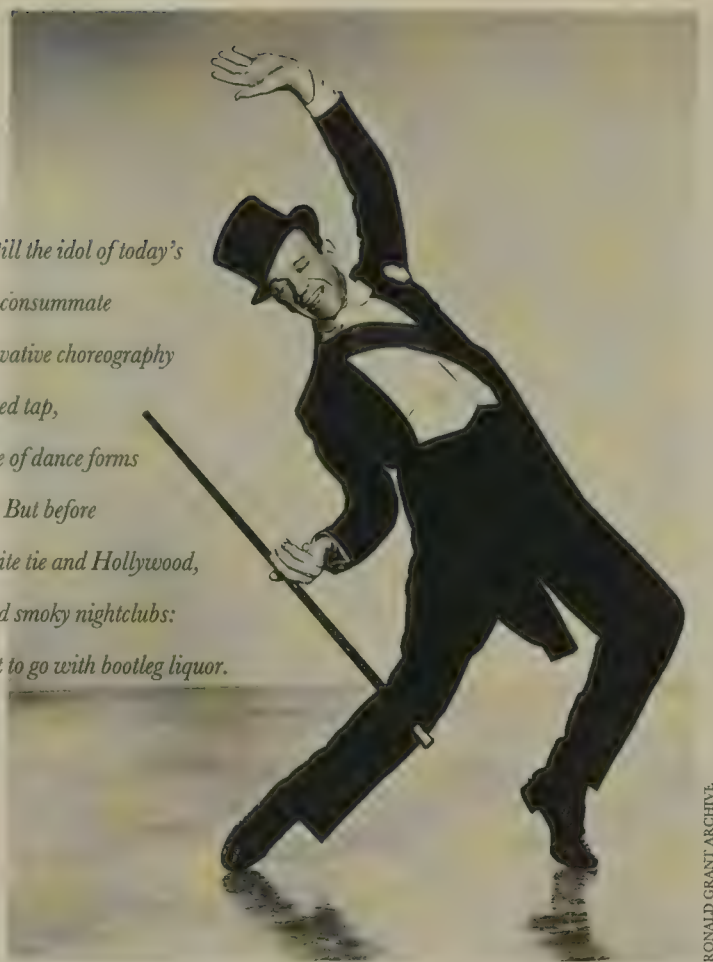
"I've always had a thing about Fred Astaire," confesses Margot Manson, a solicitor from Glasgow in her mid-30s, who has been tap dancing in her spare time for seven years. "And I suppose I do sort of imagine myself as Ginger Rogers. But it's a great release, and great fun."

It is easy to imagine that the daily grind of office life might be relieved by an hour or so of shuffle-hop-step to "Happy Feet", but for those of us who always assumed it would be tricky to master, Margot's teacher, Elizabeth Henderson, has some good news.

"One of the reasons tap dancing is so popular with adults is the fact that people can achieve something quite quickly. In ballet you have to build up a technique over a long period of time, and to be any good at it you really have to start young. But adults can usually learn enough at their first tap class to put together a wee routine, and that's very satisfying."

"And you get to make a lot of noise," says Gillian Reith, a stockbroker in Ms Henderson's class. "It's also wonderful exercise; aerobics can be so boring unless you've got a really good teacher who can vary the classes. With tap you have to use the grey cells as well. And I love the fact that anyone

Fred Astaire is still the idol of today's aspiring tap dancers. A consummate artist whose innovative choreography and debonair style defined tap, he inspired a range of dance forms for generations to come. But before tap came to mean white tie and Hollywood, it was Harlem, jazz and smoky nightclubs: hot entertainment to go with bootleg liquor.



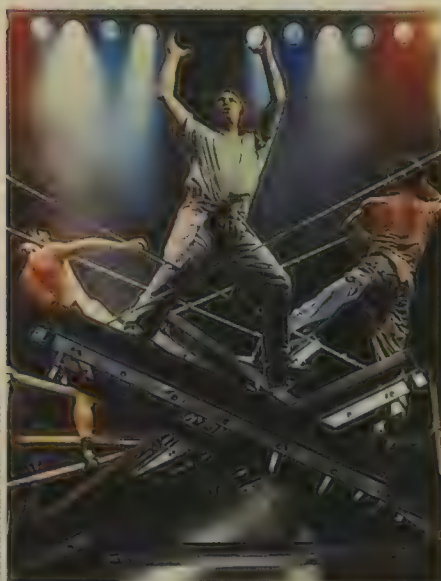
RONALD GRANT ARCHIVE

can do it." As if to prove the point, Ms Henderson runs a class for what she calls her "mature ladies".

Irene McLellan cajoled a group of friends into forming the class after she had retired from her teaching career. Three years on, the eight-strong class of 50- and 60-somethings have already made their debut at an end-of-term show with the ballet students, and jetted off to Ibiza—with their teacher—for seven days of tequila, tapas and tap around the swimming pool. "People have this horrible idea that when you reach a certain age, you stop doing things. But that's just not the case; this is the

time to start. I'm 62, but does that mean I shouldn't tap dance?"

That is just the kind of feisty, chipper, optimistic attitude to life that has driven many of the great tap-dance musicals. But whether you are rattling out a Susie Q in the tap class, yee ha-ing through a Tulsa shuffle with the good old boys (and girls) on the line, or slinking through a sensuous rumba, feeling good is what social dancing is all about. As perennial Broadway Baby, Jerry Herman, put it in one of his songs from *Mack & Mabel*: "If a sky full of crap always lands on your lap, smile a big smile and tap your troubles away." □



SHARON KEAN ASSOCIATES

CLASS DETAILS

Ceroc Enterprises have classes at seven venues across London, details on 0171-610 3998.

Helen Smith leads various American line-dance sessions in London; for details of her classes at the Holborn Centre, WC1, ring 0181-802 1871.

Josephine Wise teaches Egyptian dancing for women (from beginners to professionals) at The Drill Hall arts centre, Chenies Street, W1, details on 0171-249 0010.

Christine Denniston teaches Argentinian tango for beginners at several venues, call 0171-385 6011.

Felipe Gonzales de Algeciras teaches flamenco at Jackson's Lane community centre, N6, ring 0181-340 5226. Also at the centre, **Sandra Diaz** teaches the lambada.

The British Council for Ballroom Dancing keeps lists of local teachers of the quickstep, foxtrot and waltz, details on 0181-545 0085.

DANCE IN LONDON

Choreographer Gillian Lynne's *Cats* (New London) are stretching their paws, and there are other West End shows worth seeing for the quality and

energy of the dancing. Susan Stroman is the reigning queen of Broadway choreographers and her exhilarating dances in *Crazy For You* (Prince Edward, 0171-734 8951) underpin an exquisite Gershwin score. **Fame: The Musical** (Cambridge, 0171-494 5054), like the *Fame* film and television series, is short on distinguished contributors, but the dancing is electrifying. And the recently opened **Mack & Mabel** (Piccadilly, 0171-369 1734) has the best score that Jerry (*Hello Dolly!*) Herman ever wrote and a wealth of opportunities for a choreographer.

Riverdance—The Show, the Irish troupe that mixes traditional Irish dancing, tap, ballet and flamenco and the hottest act to come out of the Eurovision Song Contest since Abba, has a Christmas season at Labatt's Apollo, Hammersmith (0171-416 6080) until February 10. Jean Butler heads the troupe of 80 dancers and there's a chorus line of convent-trained Rockettes.

Tap Dogs (pictured left), those Aussie dudes with taps on their Blundstone workboots, are returning to the West End in the spring after their triumph at the Edinburgh Festival and Sadler's Wells.



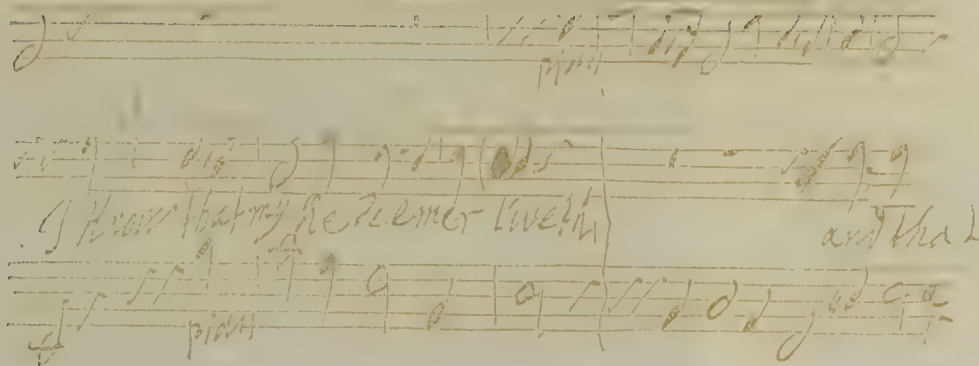
THOMAS GOODE
SINCE 1827

Adventures in Design



19, South Audley Street, London W1Y 6BN Telephone: 0171-499 2823 Facsimile: 0171-629 4230





George Frideric Handel

Hallelujah!

Handel's *Messiah* has thrilled audiences for more than 250 years. As the "Hallelujah" chorus echoes throughout Britain, Hugh Canning probes the oratorio's enduring popularity, meets the top performers and presents his choice of concerts and CDs for the festive season.

HANDEL'S ORATORIO *Messiah* is arguably the most beloved choral composition in the English-speaking world, almost a musical icon, which has penetrated the consciousness of the Anglican Protestant nations more completely than any other religious or sacred work. There can be very few people in Britain who have not encountered *Messiah*, at least in part, in church or in school—I sang it as treble, tenor and bass in my school choir—and those who missed it in their formative years may well have caught up with the "Hallelujah" chorus recently as part of the incidental music to Alan Bennett's hugely successful National Theatre play, *The Madness of George III*, or on the soundtrack of the film of the play.

That unfortunate monarch loved Handel—it was in his reign that Haydn heard Handel's oratorios in London and was inspired to write his own, *The Creation* and *The Seasons*—and Handel folklore has it that it was King George III, so thrilled by the "Hallelujah" chorus that he leapt to his feet, who began the tradition of audiences standing for this the work's most rousing and best-known number.

Yet, strange to relate of so universally



MARY IVANSTIC TURL LIBRARY

popular a work, *Messiah* has in the last 30 years become an object of heated controversy with musicologists, scholars, choirs, conductors and audiences alike. It is unique among Handel's oratorios—he wrote more than 20—and possibly among all of the choral masterworks of the

baroque period in that it has a virtually unbroken performing tradition. If the Georgians idolised Handel, it was the Victorians who turned *Messiah* into an act of worship, a collective expression of the Christian values of that age, performed by massed choirs with literally thousands of voices. The great Victorian halls, such as that at Crystal Palace and the Royal Albert Hall, might be said to have been purpose-built for oratorio performances by such multitudes, so it is no surprise that "inflated" *Messiahs*, expanded beyond the limits of Handel's imagination, remain an integral part of the Handel tradition in Britain today. *Messiah* comes in all shapes and sizes, as a glance around this country's concert halls and churches will reveal.

Astonishing as it may seem, Handel wrote *Messiah* at a low ebb in his career. The London public had tired of his Italian operas—the last of the 35 he wrote for the British capital was performed in early 1741—and the composer was both demoralised and financially embarrassed. He retreated to his house in Brook Street and during a three-week period from the end of August to September 14, 1741,

composed his most enduring masterpiece. For seven months he kept it under wraps before unveiling it to an ecstatic reception at Dublin's New Musick-Hall in Fishamble Street on April 13, 1742. From the Dublin premiere until his death in 1759 Handel conducted or supervised no fewer than 36 performances of what had already become his most popular masterpiece. To the modern music lover—who could easily catch more than 50 performances in Britain alone in any one year—this may seem few, but during an age which craved novelty, it is an impressive tally.

Unfortunately, the popularity of *Messiah* in Handel's own time has left the modern age, with its penchant for so-called authenticity and musicological correctness, to deal with an editorial nightmare. Even before the first Dublin performance Handel made the first amendments, adaptations and recompositions which were to become a recurrent feature of the work's performance history during his lifetime.

Today *Messiah* conductors have to contend not only with editorial variants—and scholars have identified no fewer than nine different versions that were either conducted by Handel or performed shortly after his death—but with the weight of Victorian tradition, which dies hard, particularly with the long-established choral societies who claim to “own” *Messiah*.

Richard Hickox, music director of the London Symphony Chorus and a conductor who has performed *Messiah* with both modern and period instruments, profes-

sional and amateur choirs, says he now prefers a more intimate approach but he is pragmatic about “authenticity”.

“I don't think it matters whether the orchestra plays with modern or period instruments as long as the playing is stylish. It's the spirit that's important, although if I had a free hand in choosing, I would probably use a baroque orchestra today. But it is always a special work for me. In 1967 I bought Charles Mackerras's recording in Basil Lam's edition and this was the first time that someone had attempted a *Messiah* of the appropriate scale and with historical vocal decoration. It might be too much now, but it was a great influence on me.

“The first concert I did at college with professional soloists was *Messiah* and I chose it to make my professional début. I was invited to conduct a midnight *Messiah* on the radio and Sir William Glock, then artistic director of the Proms, heard it and promptly booked me for my Proms début. And I've made my début with it in a number of American cities—San Francisco, Houston, Dallas. *Messiah* has been good for me; it's an amazing work. I just love it.”

Hickox believes that the work's eternal appeal is not only rooted in its audiences' love of the Scriptural texts chosen by Handel's librettist, Charles Jennens, but because of its structural “architecture”, which gives it the satisfying dramatic shape of a three-act opera or play. The theatricality of *Messiah* has always been one of its

Soprano Yvonne Kenny pursues a distinguished dual career as opera and concert singer. She has appeared with the principal opera companies in Britain and on the international circuit, achieving notable successes in Mozart and Handel. Among her long list of recordings feature many works by Donizetti, Mayr and others from the French and Italian bel canto repertory. Her brilliance in this field is echoed by her facility in the coloratura of Handel's most taxing soprano solos in Messiah, which she has performed all over the world. She is at present singing Titania in Purcell's The Fairy Queen with English National Opera.

most controversial aspects. From its first London performances the oratorio was dogged by controversy relating to its religious subject matter and the places in which it was played and sung.

In Dublin it is said that when the actress Susanna Cibber had finished singing the celebrated alto aria “He was despised”, a voice from the audience cried out “Woman, for this all thy sins be forgiven” (actresses were regarded as little better than prostitutes in Handel's time). And the London press attacked Handel at the time of the first London performances—two in Passion Week and one in Holy Week—declaring that the theatre was an unsuitable setting for his “new sacred oratorio”. It is hard to believe it now but, thanks to these religious and moral arguments, *Messiah* was



DAVE HOGAN/REX FEATURES



HANNA CHILALA

Richard Hickox began conducting at the age of 16 and formed his own orchestra, the City of London Sinfonia, in 1971. He has a long association with Messiah as music director of the London Symphony Chorus and of other major British choirs and has conducted leading orchestras all over the world. He recently directed a Vaughan Williams cycle in London and conducted Dvorák's Russalka for the English National Opera.

not universally popular in the 1740s and it had to wait until the annual Foundling Hospital performances from 1750—Handel's 65th year—to win the public approbation it has never subsequently lost.

For those of us who have heard live or who own recordings of the thrillingly dramatic performances of Colin Davis, John Eliot Gardiner, Trevor Pinnock, Andrew Parrott, Richard Hickox or William Christie, it may seem odd that such arguments ever raged. Handel himself performed *Messiah* in concert-halls, theatres and chapels, so it is clear that he regarded it as something of a hybrid, between music-drama and oratorio, sacred in subject but non-specific in its religious message. (Handel was a shrewd commercial promoter and he was careful, in his oratorios, to attract London's thriving and well-educated Jewish community which thronged to his *Israel in Egypt*, his *Samson*, his *Solomon* and *Judas Maccabeus*. *Messiah* is often said to be his only purely Christian oratorio, but Handel and Jennens took pains not to refer too overtly to the figure of Christ and certainly not, as Bach did in his Passions, to feature him as a dramatic character).

Today most *Messiah* audiences are either unaware of the religious controversy or do not care, for Handel's music has a universal, multi-denominational appeal. What is more likely to agitate them is the way in which the work is performed, the size of the choir and orchestra, the number of soloists, the distribution of the arias—Handel tailor-made or adapted them for

different singers in his several revivals and the style of the singing and playing.

For Jane Glover, principal conductor of the Huddersfield Choral Society, who has conducted *Messiah* throughout her career and in all guises, this is not a big problem. "I've done big ones and little ones. But the largest orchestra I conduct is in Mozart's version, which I did a lot, for Mozartian reasons rather than Handelian ones, in 1991, Mozart year. I love it—the cheeky woodwind figurations, the unison melodies which Mozart harmonized; he did a lot of rejigging—but everybody else hated it: the soloists were annoyed that they were singing the 'wrong' arias and the chorus was even more cross. But Mozart's version is good for big halls. It fits the Royal Festival Hall very well, for instance."

Glover scotches any suggestion that the big choral societies, such as Huddersfield, are set in their ways and only want to do "their" *Messiah*. She says she has never conducted the famous—but now notorious and discredited—Ebenezer Prout edition, which was the standard Victorian version, but the choir agreed to the Watkins Shaw text because he was a Yorkshireman! Nor does she think that big *Messiahs* necessarily have to be dreary ones.

"What thrills me about Huddersfield," she says, "is that I can have a choir of 200 and obtain great precision and good balance with the orchestra. You still hear what a brilliantly written work it is—every number is a show-stopper, one glorious piece after another, and you can perform it in so

Jane Glover made her professional conducting debut at the Wexford Festival Opera and subsequently spent some years as musical director of Glyndebourne Touring Opera. She has appeared with all the major British orchestras and others on the Continent and farther afield, most recently in China and New Zealand. She has a special affinity with choral music and is at present principal conductor of both the London Choral Society and the Huddersfield Choral Society. She has been associated with Messiah throughout her career and considers it "the most versatile oratorio". She is this month conducting Rossini's Barber of Seville at English National Opera.



SING TO SAVE HANDEL'S HOUSE

Handel's home for 36 years, from 1723 until his death in 1759, was number 25 Brook Street, now part of London's fashionable Mayfair. It was here that he composed *Messiah* in 1741 and from this address he coached singers, rehearsed his operas and oratorios, and employed a team of copyists to produce scores and parts for performance and publication. Recently the property—currently commercial units—came onto the market and, in recognition of the fact that Britain has no Handel museum, the Handel House Trust has resolved to buy it in order to recreate the rooms where the composer lived and worked. It also plans to include a small recital hall, an education facility, library and shop.

To raise the necessary money, the HHT is encouraging choral societies all over Britain—where Handel spent almost 50 years of his life—to participate in a Sing-for-Handel series in the 1996-97 season. Dame Joan Sutherland, who shot to stardom singing Handel's "Let the bright seraphim" in *Samson* at Covent Garden in 1957, is patron of the Sing for Handel Appeal. If the appeal fails to raise sufficient funds, the House will become a shop and offices again. Anyone interested in making a donation to the Appeal or taking part in Sing-for-Handel should contact the Handel House Trust, 12 Lyndhurst Road, London NW3 4NL. The Handel House Trust is a Registered Charity.



RFX FEATURES

many ways. It's the most versatile oratorio."

Even as pragmatic a musician as Glover, however, could probably not envision the monster Victorian *Messiahs* at the Crystal Palace which, with choral forces numbering up to 5,000, enraged George Bernard Shaw in his role as London's leading and most influential music critic. Almost a lone voice in his age, Shaw clearly envisaged a time when the performance of baroque music, and particularly of the choral works of Handel and Bach, would be smaller in scale, with brisk tempi and little, virtuosic singing, which was almost entirely absent from the lumbering *Messiahs* of his age.

Today the last remnants of the mega-*Messiahs* are probably the so-called sing-along "*Messiahs* from Scratch", in which audiences pay to come along to rehearse and sing the work themselves. There is a lot, perhaps, to be said against these popular events but they do attest to the widespread appeal of the work and the desire of multitudes to sing it. (Richard Hickox is keen on them, but he's a conductor used to working with crack professionals.) Inevitably, perhaps, *Messiah's* popularity has been used to denigrate it. Glover says it is regarded as a potboiler—"I'm all in favour of potboilers"—but, as Hickox says, Handel's oratorio is indestructible, it can take all manner of performances and still survive. "Unlike Bach's Mass in B minor, for instance, a bad performance of it can put you off the work for years!"

Australian soprano Yvonne Kenny, one of the world's finest Handelians, has been singing *Messiah* all her professional life and she still reckons it to be one of the great oratorios—"magnificent stuff! I remember hearing it at Sydney town hall when I was about 14 and I was entranced, absolutely thrilled by the 'Hallelujah' chorus."

Since the mid-1970s the soprano solos have been staples of her repertoire. She has sung them all over the world, including a tour with Neville Marriner and the Academy of St Martin-in-the-Fields, which included a performance in front of the Queen of the Belgians. "One of my favourite pieces from the work is the recitative 'Thy rebuke' and the following aria 'Behold and see', which always move me to tears. I am thrilled when I get to sing it because usually it is allotted to the tenor. I also prefer the common-time version of



Rejoice greatly! because I have a voice that moves very quickly and the coloratura of this version is a real show-stopper."

Kenny makes the interesting point—and one I recall Dame Janet Baker making about her early career—that *Messiahs* used to be bread-and-butter for young singers at the beginning of their professional lives, but that nowadays there are far fewer choral concerts than, say, 15 years ago. It is certainly true that *Messiahs* tend to proliferate during the religious festivals of Christmas and Easter—Handel and Jennings regarded it as primarily a work for Eastertide, but nowadays, with the rising cost of hall rental, hiring an orchestra and soloists, the great amateur choral societies are inevitably drawing in their horns.

Many of the professional performances given these days are exclusively on period instruments and destined for the recording studio. However many recorded versions of the work exist, there is, it seems, always room for more. You can even buy one which attempts to give all the music

Soprano Yvonne Kenny, who has been singing *Messiah* throughout her professional life, receives the plaudits of both audience and orchestra at the Royal Albert Hall, venue for many great oratorio performances.

Handel composed for *Messiah*, offering the listener the opportunity to programme nine subtly different versions known to Handel's contemporaries.

Personally, I have no doubt that *Messiah*, along with all of Handel's music, has been thrillingly "spring-cleaned" by the progressive use of period instruments, baroque orchestral proportions and stylistically aware choral and solo singing. Like its 20 or so companions, which are now, happily, receiving the attention they merit, Handel's most famous oratorio has been liberated from the yoke of weighty, sanctimonious Victorian tradition. Modern scholarship and period-style performances have restored the brilliance, the virtuosity, the power and the glory which so delighted audiences in Handel's own time.

December, I've chosen Harry Christophers' excellent chamber choir, The Sixteen—a few more than that, I suspect, for *Messiah*—and superb team of soloists, Lynda Russell (s), Catherine Wyn-Rogers (a), Ian Partridge (t) and Simon Birchall (b); and Polyphony under Stephen Layton, with the starkest solo line-up, Emma Kirkby (s), James Bowman (a), Ian Bostridge (t) and David Wilson-Johnson (b).

Dec 23, Royal Albert Hall, London. This is the performance of *Messiah* for those who like their Handel big and bold. Brian Wright conducts the Goldsmiths Choral Union, the Philharmonia Orchestra and soloists Katrina Vyn-Davies (s), Rebecca De Pau Davies (a), Adrian Thompson (t) and Peter Sidhom (b).

CD CHOICE

As in performance, *Messiah* on record comes in all shapes and sizes and the following survey is intended as a personal selection which caters, I hope, for all tastes.



Emily Ameling (s), Anna Reynolds (a), Philip Langridge (b), Gwynne Howell (b), Academy and Chorus of St Martin-in-the-Fields, conducted by Neillie Marriner. Decca 44824-2. This "Double Decca" repackaging (2 CDs in a slimline case) of Marriner's still lively, modern-instrument, but chamber-scaled set, first issued in 1976, boasts exquisite solo singing from Ameling and Reynolds, Langridge and Howell giving strong support. The version of the first London performance (1743) is used. A bargain at two-for-the-price-of-one.



Joan Rodgers (s), Della Jones, Christopher Robson (a), Philip Langridge (b), Bryn Terfel (b). Collegium Musicum 90, conducted by Richard Hickox. Chandos CHAN 0522/23. In many ways this represents an ideal among "hybrid" editions—Hickox makes his own, sensible editorial choices—and the performance has a no-nonsense, undogmatic stylishness. The choral singing is very fine, the soloists, especially the delightful Rodgers and awe-inspiring Terfel, rank with the best ever recorded.

Monika Frimmer (s), Mechthild Georg (a), Christoph Prégardien (t), Stephan Schreckenberger (b), Rheinische Kantorei, Das Kleine Konzert conducted by Hermann Max. EMI/CDS 7 54353 2. This is *Der Messias*, of course, sung in Christoph Daniel Eberling's German text and performed in Mozart's radical but fascinating orchestration, with solos "wrongly" distributed. A lightweight, stylish "Mozartian" performance, but worth seeking out by ardent Mozartians and Handelians alike.

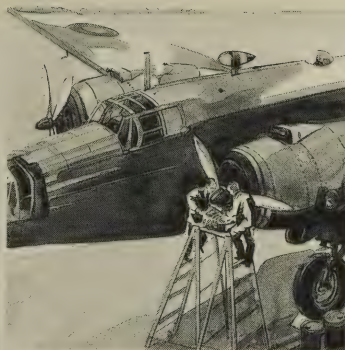


Lorraine Hunt, Janet Williams (s), Patricia Spence, Drew Minter (a), Jeffrey Thomas (b), William Parker (b), University College Berkeley Chamber Chorus, Philharmonia Baroque, conducted by Nicholas McGegan. HMU 907050-52. This is a three-CD set because it claims to include all the music Handel composed for *Messiah* between 1741 and 1759. As such, it is a must for all serious Handelians but the performance itself is disappointing, with sluggish singing from the American choir and a mixed bag of soloists.



Barbara Schick, Sandrine Piau (s), Andreas Scholl (a), Mark Padmore (a), Nathan Berg (b), Les Arts Florissants conducted by William Christie. HMC 901498/99. Odd as it may seem, this 1994 "French" *Messiah*—mostly sung in plain unadorned English—is my current favourite, an exhilarating account of the score under the American-in-Paris, Christie, who makes you hear the work afresh. No surprise in his edition and his soloists are an outstanding team. The 26-year-old German counter-tenor Scholl is astonishing, singing "He shall be despised" with a Ferrier-like nobility and gravity.

Jennifer Vyssan (s), Monica Sinclair (a), Jon Vickers (t), Giorgio Tozzi (b), Royal Philharmonic Orchestra and Chorus conducted by Sir Thomas Beecham. RCA Victor Gold Seal 6062-6120-2. "I'm sorry" famous 1959 recording is emphatically not a first recommendation, for this is "Beecham's *Messiah*" rather than Handel's, reorchestrated for full symphonic forces, including trombones, clarinets, harps and cymbals (!) by Sir Eugene Goossens. Nevertheless it has great *joie de vivre* and is always worth listening to for that wonderful Handel singer Jennifer Vyssan, whom I know that my Redeemer lieth is a model of style. Vickers has the authority of an operatic Old Testament prophet. The other soloists are staid and gruff. This version runs to three discs, even though it is heavily cut by today's standards. Items regularly omitted in the 1950s are given in an appendix. This one is huge fun if you want a second or third recording ☐



Dusty Miler is a friend in need

Dusty Miller and 'Chiefy' Brooks were engine fitters during the last war. Great mates then, they often worked on Wellingtons together.

Nowadays, however, 'Chiefy' needs our help. Just a few pounds to help him keep warm. And Dusty? Indirectly he's a friend when 'Chiefy' needs such friendship most: today, Dusty's donations help us to keep his old friend comfortable. And that's being a real friend in need.

By remembering the Royal Air Force Benevolent Fund in your Will, you'll be remembering the whole RAF family—not just aircrew but ground staff too; serving RAF members, as well as ex-RAF and their spouses and dependant children. Every year, more people like 'Chiefy' urgently need our help.

Please ensure that we are always there to help by making a donation now and by remembering us in your Will.

To: The Royal Air Force Benevolent Fund, PO Box 1940, Fairford, Gloucestershire, GL7 4NA. Tel: 01753 860 8343. Ext 275.

☐ I would like to make a donation of £ _____ by postal order/cheque (please as applicable)

☐ Please charge my Access/Visa/American Express/Diners Club Number _____

☐ Please send details of making a legacy/will _____

☐ Please send information on making a Will _____

NAME _____

ADDRESS _____

POSTCODE _____

SIGNATURE _____

Data Protection Act: We may occasionally wish to contact you about our work. If you would prefer that we do not, please tick the box ☐

Charity Reg No 207367

THE ROYAL AIR FORCE BENEVOLENT FUND

CHRISTMAS CONCERT CHOICE

Nov 17, Royal Albert Hall, London. "*Messiah* from Scratch": Sir David Wilcocks, long-standing director of the Bach Choir and veteran of countless *Messiahs*, drills the keen amateur throng during the great choruses with the English Festival Orchestra. Soloists to be confirmed.

Dec 6 & 12, Symphony Hall, Birmingham. The City of Birmingham Choir's two annual performances are traditional and large-scale. Christopher Robson conducts the choir and CSO with soloists Susan Grimes, soprano, Michael Chance, tenor, Philip Salmon, tenor, and Paul Robinson, bass.

Dec 16, Barbican Hall, London. Richard Hickox conducts his own City of London Sinfonia and Sinfonia Singers in a modern-instrument, medium-scale performance with a fine team of soloists, Catherine Pierard (s), Pamela Helen Stephen (a), Lynton Atkinson (t) and Paul Whelan (b).

Dec 19 & 20, Huddersfield Town Hall. Jane Glover makes her final appearances as music director of the Huddersfield Choral Society, with the Northern Sinfonia. Soloists to be confirmed.

Dec 21 & 23, St John's Smith Square, London. This delightful early-18th-century church building—once nicknamed Queen Anne's Footstool—is an ideal setting for intimate, period-instrument *Messiahs* and the concert hall is offering four in



Nazmul, aged 6, had been attending school for only three days when he painted this picture of two Christmas angels. He is now learning to write. Below, far left, Ataur, aged 7, depicted the King's Cross/St Pancras area at Christmas and, left, Abu, aged 7, a nearby park.

park was open and cars were washing with snow on top all house were covered with snow



YOUNG ARTISTS

AT CHRISTMAS

*Children from Central London share their enthusiasm for Christmas.
Compiled by Lesley Gerard.*

ARGYLE SCHOOL, a multi-cultural primary, is tucked away behind Camden Town Hall, a stone's throw from London's King's Cross. A tiny oasis in one of the city's most disadvantaged areas, the school strives to provide high-quality education. Its goals go beyond the National Curriculum and encompass working with parents and the local community to tackle wider issues such as health, stranger danger,

litter and the environment. Despite the unsalubrious surroundings, the school is lively and forward-looking: the playground rings with the excited shouts of its 400 pupils, who have painted it with colourful murals. With the invaluable help and encouragement of the Argyle School teachers, we set the children another artistic task: to explain in words and pictures what Christmas means to them.



My picture is about when it is Christmas and the things in the shops have lower prices.

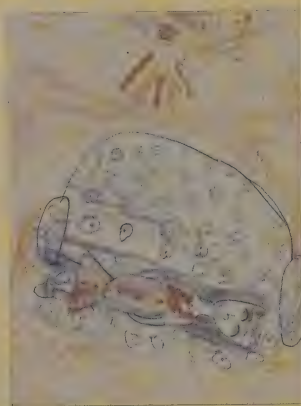
Karim, aged 8



a Poor deer

One day a deer who was sad on the 5th of December he went for walk up the mountain he saw the people cutting the tree another Santa claus came and took he.

Cedric, aged 8



Christmas day on Christmas day my mum made a lot of food and invited my cousins and we have a Christmas party. In my picture I am sleeping with a big teddy bear.

Shara, aged 7



The two girls are pulling a cracker and there are stars and a moon and presents

Jade, aged 7



At Christmas I go Christmas shopping and I get loads of clothes and make up. I have got lip stick and bracelets and a necklace and perfume and also a comb and that is what I do at Christmas.

Salma, aged 8



My picture. First I drew a Father Christmas. Then I coloured it in when I finished

Abbey, aged 7



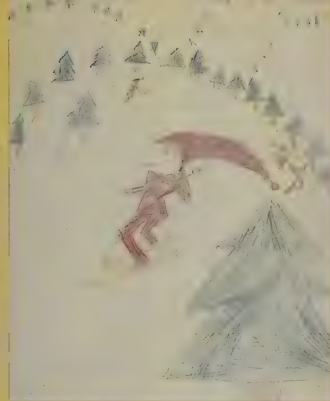
At Christmas I was playing outside. I like having parties with my friends

Sharon, aged 7



My picture is about
skiing on the hill. There
are two other skiers one
has fallen on the snow.
There are more hills in the
the distance with little
Christmas trees.

Blanka, aged 8



My Picture is about Bangladesh.

There are trees, birds and

house Little girls and big
women. There bananas to
and flowers and a
Fire.

Rukhana, aged 7

I do not Believe in Christmas.
Because Christmas is bad. English
People Believe in Christmas.

Liza, aged 8



My Picture is about Christmas
and carolers and people and
play in Christmas day and
having fun.

Fatya, aged 8

On Christmas morning I run to my mum's
bed room and jump on her bed and open her
curtains and scream to wake her up. Every
time you open the door the cats come in.

Tara, aged 8



Malaroueta is a Village in the country
Side Near the sea. It has a camping
ground where we always camp and
there are beaches all around it. We have
a group of five families and we camp
together. To me Christmas means having
lots of fun.

Kate, aged 8



GREAT IDEAS IN GIFTS

If you're still stuck for present ideas look no further. Our specially selected suggestions for classic gifts guarantee delight on Christmas morning.



JEAN LASSALE, GENEVA

Santa is a girl's best friend – especially if he's delivering any of the diamond-studded watches from Jean Lassale, in Geneva. The 18-carat gold Ponti watch has a case and natural mother-of-pearl dial set with diamonds and features more diamonds on its attachments and gold cluster buckle. Emeralds and diamonds are used on the 18-carat gold Luck of the Irish watch and bracelet. And, for the Scheherazade watch and bracelet, even the watch-face has been crafted from 18-carat gold. The diamonds used on all three watches are Top White Wesseltons.



DIANOOR

An unusual, imaginative gift this Christmas could be one of the delightful brooches from the Menagerie Collection by Dianoor. The Owl brooch, in 18-carat yellow and white gold, is set with diamonds, rubies and emeralds, while the 18-carat yellow gold Frog brooch, with its articulated legs, is set with diamonds and emeralds and has cabochon sapphire eyes. The Snail brooch, in 18-carat yellow gold, has white and yellow diamonds, rubies and sapphires.

GOLDPFELL

Goldpfell's Santa Fe Collection includes large shopper and overlap bags with generous, practical dimensions and a purity of design that makes additional decoration superfluous. These practical and elegant products with brass buckles, comfortable shoulder straps and classic rounded handgrips are all crafted from the finest silk-soft nubuck leather with a scotch-grain. The trim and grip are made from matte leather embossed to give a lizard effect. The colours used reflect the earthy hues found in the American sierras, such as chestnut, mocha, black, ocean and flame red.



BOODLE & DUNTHORNE

This stunning 18-carat gold, green tourmaline and diamond Pennyfarthing brooch with graduating orange and grey enamels was crafted, along with many other imaginative items, by leading goldsmith Leo de Vroomen for Boodle & Dunthorne, which has recently expanded by opening in Harrods Fine Jewellery Hall. There's sure to be an ideal present in the stock of this 200-year-old, award-winning jeweller's, which today enjoys a reputation for exciting new ideas in quality jewellery.



KENNETH TURNER

The perfect Christmas table centrepiece, this five-branch willow basket with flowers and scented candles is by Kenneth Turner, whose love of flowers and nature's bounties provides the inspiration for a beautiful range of products for the home. Fragrant candles in earthy terracotta and silver-plated containers; honey-coloured candles, pot pourris, toiletries, accessories and the famous range of flower, fruit and candle baskets make original and beautiful table decorations, and of course, perfect gifts.



HENNELL

Rings and bangles from Hennell's Commitment Collection are designed to convey the unique bond of contemporary relationships and they make ideal gifts for lovers. New, complementary pieces have been added to the collection since the success of its launch last year including the Ultimate Commitment, gold and diamond-set pave rings and bangle. Hennell, whose origins date back to 1756, has built a new fresh, innovative reputation in recent years and offers many stylish gifts and precious love tokens for the contemporary customer.



TUMI

Beautiful black luggage in leather and ballistic nylon from TUMI makes a distinctively different gift. From the largest packing case to the smallest accessory, TUMI products are designed to make travel easy with U-shaped pockets for easy packing, and comfortable-grip handles. Constructed from ballistic nylon originally developed for bullet-proof vests, they are backed with a lifetime guarantee against defective materials or workmanship. The range offers plenty of choice, including garment bags in ten different styles, the Wheel-A-Ways collection for great airport handling, and possibly the best computer travel case in the world.



CARL ZEISS

Design Selection binoculars from Carl Zeiss use the highest quality optics and multi-layer coating to give superb image brightness, brilliance and colour, yet are small enough to fold away into their protective case and be slipped into a pocket or handbag. They are available in 8x, 6x, 8x and 10x magnification, in three colours, and feature high-eyepoint eyepieces to give a full field of view even when the user is wearing spectacles or sunglasses. A meticulous choice of materials, outstanding quality and long-term reliability make these compact binoculars an extra special gift.

LYLE & SCOTT

Something to wear is a good, practical gift choice and what could be better than one of these classic presentation packs from Lyle & Scott? Choose from a pure lambswool crew-neck pullover, with a small eagle and diamond motif embroidered on the chest, accompanied by a 100 per cent cotton roll neck shirt; or a pure cotton roll-neck shirt with Lycra-reinforced collar and cuffs, featuring an eagle on the collar and presented with a bobble hat also embroidered with the distinctive Lyle & Scott and eagle motifs.



BEATRICE BAKER HATS

Eminently wearable, but with a touch of flamboyance, a specially commissioned hat from milliner Beatrice Baker will put a spring in any woman's step this Christmas. Her elegant designs are created to be eye-catching yet give the wearers the confidence to enjoy the attention they attract. Beatrice, who studied millinery at the Royal College of Fashion, creates a wide variety of block-cut and soft hats in straw, felt, velvet and silk. The infinitely variable trimmings include ostrich feathers, hand-dyed and hand-made silk flowers, beading and ribbons. For the man who wants to be noticed, Beatrice has created a range of tribbles and panamas.



LALIQUE

Any item from the Lalique 1995 crystal range, designed by Marie-Claude Lalique, granddaughter of René, the firm's founder, would make an attractive gift. Our selection is Grenouille Rainette, a sparkling little frog delicately sitting on a pedestal, but the ornamental pieces also include flowers, car mascots, animal and fish figures. New crystal bowls, five new vase designs, a perfume bottle, decanter and glasses or candlesticks are among the choices from the 1995 range.



THOMAS GOODE

Fine glassware, china and silver from Thomas Goode will always be appreciated by those who enjoy the finer things in life. Our picture shows a mixture of classical and modern glassware but there are many items to choose from in Thomas Goode's expanding range. Many of the designs have historical connections, including the Versailles collection inspired by a pattern discovered in the company's archives. On a lighter note, the popular 'Mr & Mrs Goode & Friends' series of nursery plates includes eight different cheerful characters to delight children and adults alike.

STANLEY GIBBONS

Any stamp collectors among your family and friends will appreciate an authentic Penny Black in a padded leather-finish presentation wallet from Stanley Gibbons. Each silk-lined, gold-embossed wallet contains a brief history of the stamp and a certificate of authenticity. This special souvenir marks the bicentenary of the birth of Sir Roland Hill, founder of the Original Penny Post, and is just one of a range of philatelic gifts from Stanley Gibbons, which include junior starter packs as well as some of the world's rarest and most valuable stamps.



SEW FAR SEW GOOD

Jasmine is one of a range of original tapestry designs produced by Sew Far So Good. Instead of the usual printed designs worked in tent stitch, Sew Far So Good designs are worked in a variety of stitches to produce a rich, textured composition. The kits include a clear chart and full instructions and they range from £11 for a pin cushion kit to £40 for a cushion kit.



SANDEMAN

Port is an old favourite at Christmas but Sandeman Signature is a new blend, made from the wines set aside when the House of Sandeman chose not to declare 1991 a vintage. The high quality of these wines has produced a first-class, vintage-character port, providing a deep rich ruby colour, full ripe fruit aromas bursting on the palate with richness and subtle nuances of red cherry and blackberry, and a mellow, lingering finish.

BARBOUR

What better gift for the outdoor type than something from the new Barbour range of traditional country boots and shoes? There are more than 60 styles, including town shoes, loafers, deck shoes, Chelsea boots and specialist walking and climbing boots. All are designed to the company's ethos: fitness for purpose matched with classic styling, and are made with rigorous attention to detail. They are a fitting addition to the Barbour range of oil-cloth jackets and coats, sweaters, trousers, socks and accessories.

STOCKISTS:

Barbour footwear: Available from a number of London stockists including Harrods, John Lewis (Brent Cross), Pattons (Dall Mall), Bolders (Strand), The Highlands (Oxford Street, Regent Street), William Evans (St James's Street) and Hewitts (Croydon).
Boodle & Durnihome: (London) Harrods Jewellery Hall, Regent Street and Brompton Road, Manchester; Chester and Liverpool.
Thomas Goode: 19 South Audley Street, Mayfair, London W1.
Sandeman: Oddbins and all good wine merchants.
Lalique: 162 New Bond Street, London W1.
Hennells: 12 New Bond Street, London W1.
Lyle & Scott: For stockists call the sales office 0171-495 4579.
Carl Zeiss: For further information call the Binocular Division 01707-331144 or write to

PO Box 78, Woodfield Road, Welwyn Garden City, Herts AL7 1LU.
Goldplatz: 5 Old Bond Street, London W1; Harrods.
Jean Lassale: Selfridges, Harrods.
Dianore: 178 New Bond Street, London W1.
Kenneth Turner: 125 Mount Street, London W1; Harvey Nichols, Liberty.
T.M.H. Harrods: (TUM) inquiries 0171-345 (6888).
Beatrice Baker: All hats are made to commission. For details tel 0181-875 0887.
Sew Far So Good: For a free brochure send a cheque/PO for £1.25, redeemable on your order, to SNS, Copperhill, Westcombe, Shepton Mallet, Somerset BA4 6EU.
Stanley Gibbons: Visit our showroom or write for a brochure to 399 Strand, London WC2R 0LX, tel: 0171-856 8444.



Rock Stars

Solve the prickly problem of present buying. Choose dazzling Christmas gifts from this sparkling selection of fine jewellery.

Photographs by Peter Dazeley.

JEWELLERY CLOCKWORKS FROM PINK WATCH (NUMBER 10) BRACELETS REFER TO: 1) CRYSTAL, 2) BLUE, 3) BURNING SAPPHIRE WATCH (2), 4) WHITE, 5) BLUE, 6) 18K GOLD & 18K WHITE GOLD, 7) 18K GOLD, 8) 18K WHITE GOLD, 9) 18K GOLD, 10) 18K WHITE GOLD, 11) 18K GOLD, 12) 18K WHITE GOLD, 13) 18K GOLD, 14) 18K WHITE GOLD, 15) 18K GOLD, 16) 18K WHITE GOLD, 17) 18K GOLD, 18) 18K WHITE GOLD, 19) 18K GOLD, 20) 18K WHITE GOLD, 21) 18K GOLD, 22) 18K WHITE GOLD, 23) 18K GOLD, 24) 18K WHITE GOLD, 25) 18K GOLD, 26) 18K WHITE GOLD, 27) 18K GOLD, 28) 18K WHITE GOLD, 29) 18K GOLD, 30) 18K WHITE GOLD, 31) 18K GOLD, 32) 18K WHITE GOLD, 33) 18K GOLD, 34) 18K WHITE GOLD, 35) 18K GOLD, 36) 18K WHITE GOLD, 37) 18K GOLD, 38) 18K WHITE GOLD, 39) 18K GOLD, 40) 18K WHITE GOLD, 41) 18K GOLD, 42) 18K WHITE GOLD, 43) 18K GOLD, 44) 18K WHITE GOLD, 45) 18K GOLD, 46) 18K WHITE GOLD, 47) 18K GOLD, 48) 18K WHITE GOLD, 49) 18K GOLD, 50) 18K WHITE GOLD, 51) 18K GOLD, 52) 18K WHITE GOLD, 53) 18K GOLD, 54) 18K WHITE GOLD, 55) 18K GOLD, 56) 18K WHITE GOLD, 57) 18K GOLD, 58) 18K WHITE GOLD, 59) 18K GOLD, 60) 18K WHITE GOLD, 61) 18K GOLD, 62) 18K WHITE GOLD, 63) 18K GOLD, 64) 18K WHITE GOLD, 65) 18K GOLD, 66) 18K WHITE GOLD, 67) 18K GOLD, 68) 18K WHITE GOLD, 69) 18K GOLD, 70) 18K WHITE GOLD, 71) 18K GOLD, 72) 18K WHITE GOLD, 73) 18K GOLD, 74) 18K WHITE GOLD, 75) 18K GOLD, 76) 18K WHITE GOLD, 77) 18K GOLD, 78) 18K WHITE GOLD, 79) 18K GOLD, 80) 18K WHITE GOLD, 81) 18K GOLD, 82) 18K WHITE GOLD, 83) 18K GOLD, 84) 18K WHITE GOLD, 85) 18K GOLD, 86) 18K WHITE GOLD, 87) 18K GOLD, 88) 18K WHITE GOLD, 89) 18K GOLD, 90) 18K WHITE GOLD, 91) 18K GOLD, 92) 18K WHITE GOLD, 93) 18K GOLD, 94) 18K WHITE GOLD, 95) 18K GOLD, 96) 18K WHITE GOLD, 97) 18K GOLD, 98) 18K WHITE GOLD, 99) 18K GOLD, 100) 18K WHITE GOLD, 101) 18K GOLD, 102) 18K WHITE GOLD, 103) 18K GOLD, 104) 18K WHITE GOLD, 105) 18K GOLD, 106) 18K WHITE GOLD, 107) 18K GOLD, 108) 18K WHITE GOLD, 109) 18K GOLD, 110) 18K WHITE GOLD, 111) 18K GOLD, 112) 18K WHITE GOLD, 113) 18K GOLD, 114) 18K WHITE GOLD, 115) 18K GOLD, 116) 18K WHITE GOLD, 117) 18K GOLD, 118) 18K WHITE GOLD, 119) 18K GOLD, 120) 18K WHITE GOLD, 121) 18K GOLD, 122) 18K WHITE GOLD, 123) 18K GOLD, 124) 18K WHITE GOLD, 125) 18K GOLD, 126) 18K WHITE GOLD, 127) 18K GOLD, 128) 18K WHITE GOLD, 129) 18K GOLD, 130) 18K WHITE GOLD, 131) 18K GOLD, 132) 18K WHITE GOLD, 133) 18K GOLD, 134) 18K WHITE GOLD, 135) 18K GOLD, 136) 18K WHITE GOLD, 137) 18K GOLD, 138) 18K WHITE GOLD, 139) 18K GOLD, 140) 18K WHITE GOLD, 141) 18K GOLD, 142) 18K WHITE GOLD, 143) 18K GOLD, 144) 18K WHITE GOLD, 145) 18K GOLD, 146) 18K WHITE GOLD, 147) 18K GOLD, 148) 18K WHITE GOLD, 149) 18K GOLD, 150) 18K WHITE GOLD, 151) 18K GOLD, 152) 18K WHITE GOLD, 153) 18K GOLD, 154) 18K WHITE GOLD, 155) 18K GOLD, 156) 18K WHITE GOLD, 157) 18K GOLD, 158) 18K WHITE GOLD, 159) 18K GOLD, 160) 18K WHITE GOLD, 161) 18K GOLD, 162) 18K WHITE GOLD, 163) 18K GOLD, 164) 18K WHITE GOLD, 165) 18K GOLD, 166) 18K WHITE GOLD, 167) 18K GOLD, 168) 18K WHITE GOLD, 169) 18K GOLD, 170) 18K WHITE GOLD, 171) 18K GOLD, 172) 18K WHITE GOLD, 173) 18K GOLD, 174) 18K WHITE GOLD, 175) 18K GOLD, 176) 18K WHITE GOLD, 177) 18K GOLD, 178) 18K WHITE GOLD, 179) 18K GOLD, 180) 18K WHITE GOLD, 181) 18K GOLD, 182) 18K WHITE GOLD, 183) 18K GOLD, 184) 18K WHITE GOLD, 185) 18K GOLD, 186) 18K WHITE GOLD, 187) 18K GOLD, 188) 18K WHITE GOLD, 189) 18K GOLD, 190) 18K WHITE GOLD, 191) 18K GOLD, 192) 18K WHITE GOLD, 193) 18K GOLD, 194) 18K WHITE GOLD, 195) 18K GOLD, 196) 18K WHITE GOLD, 197) 18K GOLD, 198) 18K WHITE GOLD, 199) 18K GOLD, 200) 18K WHITE GOLD, 201) 18K GOLD, 202) 18K WHITE GOLD, 203) 18K GOLD, 204) 18K WHITE GOLD, 205) 18K GOLD, 206) 18K WHITE GOLD, 207) 18K GOLD, 208) 18K WHITE GOLD, 209) 18K GOLD, 210) 18K WHITE GOLD, 211) 18K GOLD, 212) 18K WHITE GOLD, 213) 18K GOLD, 214) 18K WHITE GOLD, 215) 18K GOLD, 216) 18K WHITE GOLD, 217) 18K GOLD, 218) 18K WHITE GOLD, 219) 18K GOLD, 220) 18K WHITE GOLD, 221) 18K GOLD, 222) 18K WHITE GOLD, 223) 18K GOLD, 224) 18K WHITE GOLD, 225) 18K GOLD, 226) 18K WHITE GOLD, 227) 18K GOLD, 228) 18K WHITE GOLD, 229) 18K GOLD, 230) 18K WHITE GOLD, 231) 18K GOLD, 232) 18K WHITE GOLD, 233) 18K GOLD, 234) 18K WHITE GOLD, 235) 18K GOLD, 236) 18K WHITE GOLD, 237) 18K GOLD, 238) 18K WHITE GOLD, 239) 18K GOLD, 240) 18K WHITE GOLD, 241) 18K GOLD, 242) 18K WHITE GOLD, 243) 18K GOLD, 244) 18K WHITE GOLD, 245) 18K GOLD, 246) 18K WHITE GOLD, 247) 18K GOLD, 248) 18K WHITE GOLD, 249) 18K GOLD, 250) 18K WHITE GOLD, 251) 18K GOLD, 252) 18K WHITE GOLD, 253) 18K GOLD, 254) 18K WHITE GOLD, 255) 18K GOLD, 256) 18K WHITE GOLD, 257) 18K GOLD, 258) 18K WHITE GOLD, 259) 18K GOLD, 260) 18K WHITE GOLD, 261) 18K GOLD, 262) 18K WHITE GOLD, 263) 18K GOLD, 264) 18K WHITE GOLD, 265) 18K GOLD, 266) 18K WHITE GOLD, 267) 18K GOLD, 268) 18K WHITE GOLD, 269) 18K GOLD, 270) 18K WHITE GOLD, 271) 18K GOLD, 272) 18K WHITE GOLD, 273) 18K GOLD, 274) 18K WHITE GOLD, 275) 18K GOLD, 276) 18K WHITE GOLD, 277) 18K GOLD, 278) 18K WHITE GOLD, 279) 18K GOLD, 280) 18K WHITE GOLD, 281) 18K GOLD, 282) 18K WHITE GOLD, 283) 18K GOLD, 284) 18K WHITE GOLD, 285) 18K GOLD, 286) 18K WHITE GOLD, 287) 18K GOLD, 288) 18K WHITE GOLD, 289) 18K GOLD, 290) 18K WHITE GOLD, 291) 18K GOLD, 292) 18K WHITE GOLD, 293) 18K GOLD, 294) 18K WHITE GOLD, 295) 18K GOLD, 296) 18K WHITE GOLD, 297) 18K GOLD, 298) 18K WHITE GOLD, 299) 18K GOLD, 300) 18K WHITE GOLD, 301) 18K GOLD, 302) 18K WHITE GOLD, 303) 18K GOLD, 304) 18K WHITE GOLD, 305) 18K GOLD, 306) 18K WHITE GOLD, 307) 18K GOLD, 308) 18K WHITE GOLD, 309) 18K GOLD, 310) 18K WHITE GOLD, 311) 18K GOLD, 312) 18K WHITE GOLD, 313) 18K GOLD, 314) 18K WHITE GOLD, 315) 18K GOLD, 316) 18K WHITE GOLD, 317) 18K GOLD, 318) 18K WHITE GOLD, 319) 18K GOLD, 320) 18K WHITE GOLD, 321) 18K GOLD, 322) 18K WHITE GOLD, 323) 18K GOLD, 324) 18K WHITE GOLD, 325) 18K GOLD, 326) 18K WHITE GOLD, 327) 18K GOLD, 328) 18K WHITE GOLD, 329) 18K GOLD, 330) 18K WHITE GOLD, 331) 18K GOLD, 332) 18K WHITE GOLD, 333) 18K GOLD, 334) 18K WHITE GOLD, 335) 18K GOLD, 336) 18K WHITE GOLD, 337) 18K GOLD, 338) 18K WHITE GOLD, 339) 18K GOLD, 340) 18K WHITE GOLD, 341) 18K GOLD, 342) 18K WHITE GOLD, 343) 18K GOLD, 344) 18K WHITE GOLD, 345) 18K GOLD, 346) 18K WHITE GOLD, 347) 18K GOLD, 348) 18K WHITE GOLD, 349) 18K GOLD, 350) 18K WHITE GOLD, 351) 18K GOLD, 352) 18K WHITE GOLD, 353) 18K GOLD, 354) 18K WHITE GOLD, 355)

Photographs by Peter Dazeley.

JEWELLERY (CONTINUED FROM PREVIOUS PAGE): GOLD EAR-CLIP SET WITH DIAMOND, GIREL'S AND YELLOW SAPPHIRE & EMERALD PERIDOTS (5); SAPPHIRE & DIAMOND BEE BROOCH (4); DIAMOND STAR RING (4); GOLD, DIAMOND & RUBY BAND RING (3); MULTI-COLOURED SAPPHIRE EARRINGS (5); GOLD EAR-CLIP SET WITH DIAMONDS, PINK & YELLOW SAPPHIRES, EMERALDS & CABOCHON RUBIES (3); ONE, TWO, THREE RING (5); SAPPHIRE & DIAMOND TIERED RING (4); EMERALD RING (4); RUBY & DIAMOND HEART RING (1); EMERALD & DIAMOND RING (5); RUBY, AMETHYST & DIAMOND RING (1); MULTI-COLOURED SAPPHIRE EARRINGS (3); STEEL UNISEX QUARTZ WATCH (3); DIAMOND EARRINGS (5); RUBY & DIAMOND BEE BROOCH (4); RUBY & DIAMOND CLUSTER RING (4).



JEWELLERY (THIS PAGE, TOP TO BOTTOM AND LEFT TO RIGHT): GOLCONDA DIAMOND FAN JABOT BROOCH (4); DIAMOND & RUBY BRACELET (1); GOLD & DIAMOND ACORN NECKLACE (2); DIAMOND & RUBY EARRINGS (1); RUBY & DIAMOND CLASSIC BOW BROOCH (4); DIAMOND & RUBY NECKLACE (1); WHITE GOLD & ROCK CRYSTAL CHAMPAGNE CORK SET WITH RUBY (3); AMETHYST, DIAMOND & RUBY SHELL BROOCH (2); EMERALD & DIAMOND HEART BRACELET (3); RUBY, EMERALD & DIAMOND OWL BROOCH (1); AMETHYST & DIAMOND RING (2); DIAMOND & RUBY RING (1); GOLD & ROCK CRYSTAL CHAMPAGNE CORK SET WITH CABOCHON SAPPHIRE (3); DIAMOND & RUBY HEART BRACELET (3); 18-CARAT GOLD & DIAMOND LADYBIRD PIN (4); 18-CARAT GOLD WATCH SET WITH PAVE DIAMONDS (3); GOLD & ROCK CRYSTAL CHAMPAGNE CORK SET WITH CABOCHON EMERALD (3).

STOCKISTS (THIS & PRECEDING PAGES):

- (1) DIANOR, 178 NEW BOND ST, W1 (0171-493 2020)
- (2) DAVID MORRIS, 25 CONDUIT ST, W1 (0171-499 2200)
- (3) BOUCHERON, 180 NEW BOND ST, W1 (0171-493 0983)
- (4) HENNELL, 12 NEW BOND ST, W1 (0171-629 6888)
- (5) CHAUMEL, FINE JEWELLERY ROOM, HARRODS, KNIGHTSBRIDGE, SW1 (0171-389 8509).

PRICES AVAILABLE ON APPLICATION.

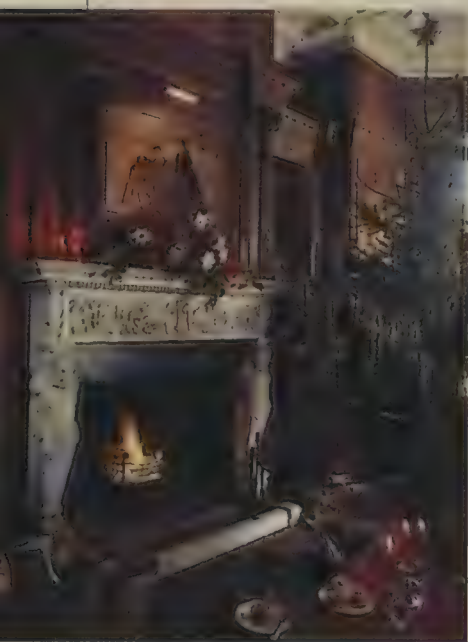
COSTUME DESIGNER

[illegible]

STOCKISTS

A Break With Tradition

Whether you want a few days' shopping in London, a relaxed carefree Christmas in a luxury hotel or a chance to get away from it all in an exotic destination, there's sure to be something to your taste in our hotel selection.



TYLNEY HALL, HAMPSHIRE

Enjoy a traditional English Christmas or winter break at Tylney Hall, a splendid country house in North Hampshire, less than 45 minutes from London. Tylney Hall's leisure facilities include two tennis courts, indoor heated swimming pool, sauna and gymnasium. An 18-hole golf course is adjacent to the hotel. The award-winning Oak Room restaurant offers superb cuisine. Delicious teas are served in front of open fires in the lounges and the library offers cocktails and mulled wine after a bracing walk in the 66 acres of landscaped grounds. Winter breaks start at £134 per couple.

Tylney Hall, Rotherwick, Hook, Hampshire RG27 9AZ. Tel: 01256 764881.



MAURITIUS

God modelled heaven on Mauritius, said visitor Mark Twain when he visited 150 years ago, and today's tourist authorities, who forbid high-rise buildings, charter flights and any other social or environmental pollution, are making sure that things stay the same. The island's virgin beaches are embraced by coral reefs, translucent sea lagoons and wonderful landscapes. Visitors can expect chic hotels, sophisticated cuisine and, most importantly, friendly and hospitable people. Tourism is professionally organised and there is a wide range of hotels to accommodate every taste. The republic's national carrier, Air Mauritius, flies non-stop twice weekly from Heathrow with the latest Airbus A340.

Mauritius Specialist Sunset Travel Holidays. Tel: 0171-498 9922. Mauritius Government Tourist Office, 32 Elvaston Place, London SW7 5NW. Tel: 0171-584 3666. Air Mauritius, 49 Conduit Street, London W1R 9FB. Tel: 0171-437 7075.

THE HALCYON, LONDON

Ideal for London shopping or theatre breaks, the Halcyon combines modern comfort with classical tradition. First impressions of walking into a country house are enhanced by the proportion of the rooms and their strikingly individual furnishings and decor. The elegant stuccoed building blends in unassumingly with the many imposing ambassadorial residences in the area. The Room at the Halcyon restaurant has an Egon Ronay star and Gault-Millau toque. Guests can also enjoy day memberships of the Vanderbilt Tennis Club and Lampton Place Health Club a few minutes from the hotel.

The Halcyon, 81 Holland Park, London W11 3RZ. Tel: 0171-727 7288.

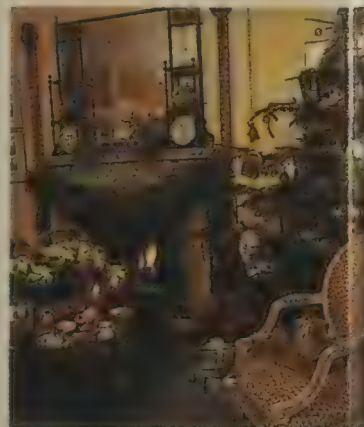


DORSET SQUARE HOTEL, LONDON

Special Christmas breaks in a luxury double room at the Dorset Square Hotel, London include champagne and mince pies on arrival and full English breakfast. From December 22 until January 8 they are being offered at £410 plus VAT for four days or £540 for five. The Dorset Square Hotel is ideally located in one of London's best-known garden squares with Regent's Park, Bond Street, West End theatres and the City within easy reach. For special excursions the hotel car, a vintage Bentley Continental, is available for hire.

The hotel is decorated with great flair. Rooms are furnished with fine antiques, their walls hung with original oils and sumptuous fabrics, while some still have working fireplaces. The reception rooms are airy and graceful and the hotel's first floor rooms have balconies with beautiful views. All bathrooms are a traditional mix of marble and mahogany with American-style showers. The Potting Shed restaurant and bar are open throughout the day.

Dorset Square Hotel, 39-40 Dorset Square, London NW1. Tel: 0171-723 7874.





TANJUNG ARU RESORT, MALAYSIA

Escape to exotic Malaysia. Shangri-La's Tanjung Aru Resort stands in 25 acres of beautiful gardens on a South China Sea peninsula, close to Kota Kinabalu, capital of the state of Sabah. Minutes away by speedboat are five tropical islands with excellent beaches lapped by clear waters while the hot springs and mountains of Kinabalu and the Rafflesia Centre—where the world's largest flowers can be seen—are close by. An early morning flight to the Orangutan Rehabilitation Centre on the east coast of Sabah provides an unforgettable outing. The resort has two swimming pools with Jacuzzis, three tennis courts and a health club.

Its marina offers waterskiing, windsurfing and scuba diving. White-water rafting and championship golf are available nearby. There is a children's club and daily demonstrations of all activities.

The 500 guest rooms and 39 suites offer the ultimate in oriental comfort. Timber, rattan and cane create a local ambience, complemented by the most modern in-room facilities. Diners can choose between the Cantonese cuisine of the Shang Palace, the seafood dishes of the island-located Pulau Bayu and the buffet or à la carte Asian and Continental meals of The Garden Terrace—which each evening focus on a different country. The pool bar is a particularly popular evening venue and

dancing and stage performances take place in the entertainment lounge.

Price for December breaks on request. Early spring breaks start at £910 for seven nights based on flights with Malaysian Airlines via Kuala Lumpur with onward connections to Kota Kinabalu.

**Shangri-La's Tanjung Aru. Elegant Resorts,
The Old Palace, Chester CH1 1RB.
Call 01244-897888 for more details.**

Elegant Resorts



ASHDOWN PARK HOTEL, EAST SUSSEX

Ashdown Park Hotel and its 186 acres of beautiful parkland in the heart of Ashdown forest is a perfect base for the south-east of England with Tunbridge Wells, Brighton, Glyndebourne and Lingfield racecourse nearby. The hotel, built in 1867, boasts the RAC's supreme Blue Ribbon accolade and Red Stars from the AA. Several of the 95 bedrooms and suites have four-poster beds, whirlpool baths and panoramic views. Enjoy fine cuisine and wines in the Anderida Restaurant overlooking the park's immaculate lawns and lake. Take advantage of the exclusive Country Club with indoor pool, sauna and gym or the beauty salon and solarium. There are also tennis and squash courts, golf course, driving range, snooker and croquet. Short-break rates start at £76 per person including breakfast, table d'hôte dinner and full use of the Country Club. Specially prepared breaks are available for Christmas and New Year.

**Ashdown Park Hotel, Wych Cross, Near Forest Row, East Sussex
RH18 5JR. Tel: 01342 824988.**

THE LOWELL, NEW YORK

A warm welcome awaits you in a luxurious one-bedroom suite at The Lowell if you book a special holiday package between December 17 and January 30. While staff pamper you with hospitality, you can relax beside your own wood-burning fireplace in the privacy of your suite. For serious shoppers, the hotel can arrange a private tour of Barney's New York on Madison Avenue and 61st Street. Complimentary amenities include a welcome fruit basket, a bottle of champagne with strawberries on the second night of your stay, daily paper, Continental breakfast for two, and two free passes to the Metropolitan Museum of American Art. Price per night \$425 for a minimum two-night stay.

**The Lowell, 28 East 63rd Street, New York, NY 10021-8088.
Tel: (212) 838 1400. Fax: (212) 319 4230.**



SUGAR & SPICE

FESTIVE FARE FROM
EUROPE

*Why not surprise family and
guests this year by serving
something unusual, yet still festive
and traditional? Carol Wilson
suggests trying some of the special
Christmas cakes, puddings
and sweetmeats enjoyed by our
European neighbours.*

*Try some Christmas treats from the Continent this year: Chickensie from
top left; Cerenzo from Italy; Galette des Rois from
France; cellophane packets of Turron from Spain; Galactoboureko from
Greece; Spruzerle from Germany; Bûchebrot from Switzerland
and Bûcheplait, jondants cut into seasonal shapes, from the Netherlands.*



★ SWITZERLAND

Every Swiss canton has its own way with festive breads. They are often made from ancient recipes, and make generous use of local ingredients. *Bimbro*, a spicy pear bread from the eastern Swiss canton of Glarus, is based on a fruit grown in the region. There are two methods of making *Bimbro*: one involves kneading the ingredients into a rich yeast dough, dividing it into loaves and then encasing each in a “wrapper” of either plain bread dough or rich pastry; the simpler method, below, is easier to prepare but tastes just as wonderful.

BIRNBROT

1oz/25g fresh yeast, or 1 tbsp dried yeast
3½fl oz/90ml warm milk
10oz/275g strong plain flour
1 egg, beaten
2oz/50g butter, softened
grated rind of 1 lemon
2oz/50g caster sugar
1 tsp salt
For the filling
8oz/225g dried pears, coarsely chopped
3oz/75g dried prunes, coarsely chopped
5fl oz/150ml red wine (extra if needed)
3oz/75g dried figs, coarsely chopped
2oz/50g candied peel, diced
3oz/75g seedless grapes, chopped
3oz/75g walnuts, coarsely chopped
3 tbsp kirsch
3oz/75g caster sugar
¼ tsp ground aniseed
¼ tsp ground cloves
1 tsp ground cinnamon
For the glaze
1 egg, beaten with 1 tbsp milk

Dissolve the yeast in the milk and stand for five minutes (15 minutes if using dried). Place 2oz/50g of the flour in a large bowl and add the yeast mixture. Beat in the egg, butter, lemon rind and sugar, mixing well. Add the salt to the remaining flour and gradually add this to the mixture in the bowl until it forms a dough. Turn out onto a floured surface and knead until smooth. Put into a large, greased bowl, lightly butter the top of the dough and cover loosely with a clean, damp tea-towel. Leave in a warm place for about an hour, until doubled in size.

Meanwhile, make the filling. Place the pears and prunes in a saucepan with the wine, adding water if necessary so that the pieces are just covered. Bring to the boil and simmer for 10 minutes until the fruit is soft and no liquid remains. Purée and stir in



GIVE CHRISTMAS A DIFFERENT FLAVOUR WITH CAKES AND SWEETS FROM EUROPE

the rest of the ingredients, adding more wine if necessary, to give a spreadable consistency.

Punch down the dough and knead briefly, then roll out to a 15in/38cm square. Spread the filling over the dough, to within an inch of the sides, fold in the edges and roll up like a Swiss roll. Lay it on a baking tray lined with baking parchment, prick with a fork and leave to stand for an hour. Brush with the egg and milk glaze and bake for 35 minutes at 180°C/350°F/gas mark 4 until golden. Cool on a wire rack.

Serve the *Bimbro* warm or at room temperature, cut into diagonal slices to reveal the moist, dark filling. It will keep for 2 or 3 months if well wrapped and stored in an airtight tin.

★ GERMANY

The making of *Süßsegeback* (sweet bakings) traditionally begins on the first Sunday of Advent. Germany boasts an enormous variety of mouth-watering festive cakes and biscuits of which the most impressive, without doubt, are *Springerle*—beautiful cream-coloured biscuits flavoured with aniseed, which originated in Swabia in the 15th century. Made in a variety of shapes and patterns, *Springerle* are a popular feature of Christmas markets and bakers' shops throughout the country and make wonderful tree decorations.

The uncooked dough is stamped with either a special, embossed rolling-pin or with wooden moulds—some handed

down from father to son for generations. These intricately-carved antique moulds, usually depicting grand ladies or horse-men, are now sought-after collectors' items. The biscuits can also be moulded using ceramic Christmas cookie moulds, or even decorative wooden shortbread moulds.

After cooking the design can be emphasised with coloured sugar crystals or silver balls, “glued” on with lightly beaten egg-white, or painted with edible food colourings.

SPRINGERLE

2 large eggs
8½oz/240g caster sugar
8oz/225g plain flour (more if needed)
1 tsp baking powder
1 tbsp aniseed, whole seeds or ground (see method)

Whisk the eggs and sugar together in a bowl placed over a pan of hot water until the mixture is thick and mousse-like. Sift together the flour and baking powder and add to the mixture with the ground aniseed. (If using whole aniseed see below). Mix to a soft dough and knead on a floured surface until smooth and pliable, adding a little more flour if the dough is too sticky. Wrap tightly in plastic wrapping and leave at room temperature for 1 to 2 hours.

Roll out to ¼in/5mm thick on a lightly-floured surface. If using ceramic cookie moulds dust them inside with flour, brush out the excess and push

pieces of dough into them, pressing firmly to pick up all the detail. Tap each mould firmly on a hard surface to release the dough then trim the shape, using a sharp knife. If using a patterned rolling-pin or *Springerle* mould, flour it lightly and press firmly into the dough, then cut the shapes into separate biscuits with a knife. Brush any flour off the biscuits and place on baking trays lined with baking parchment—if you are using whole aniseed grains sprinkle them over the parchment first. Do not forget to make a hole with a skewer (not too near the edge) at the top of each biscuit if you want to hang them on the tree. Leave to dry out overnight so that the pattern sets and none of the detail is lost.

Bake in the centre of the oven for 20 to 30 minutes at 150°C/300°F/gas mark 2 until risen. The bases should be slightly golden, but the tops still pale in colour. Cool slightly and remove to a wire rack to become cold.

Springerle will keep for 2 to 3 months in an airtight tin. Being rather brittle they may prove too hard for some tastes but they can be softened if a slice of raw potato is placed with them in the tin for a few days.

★ ITALY

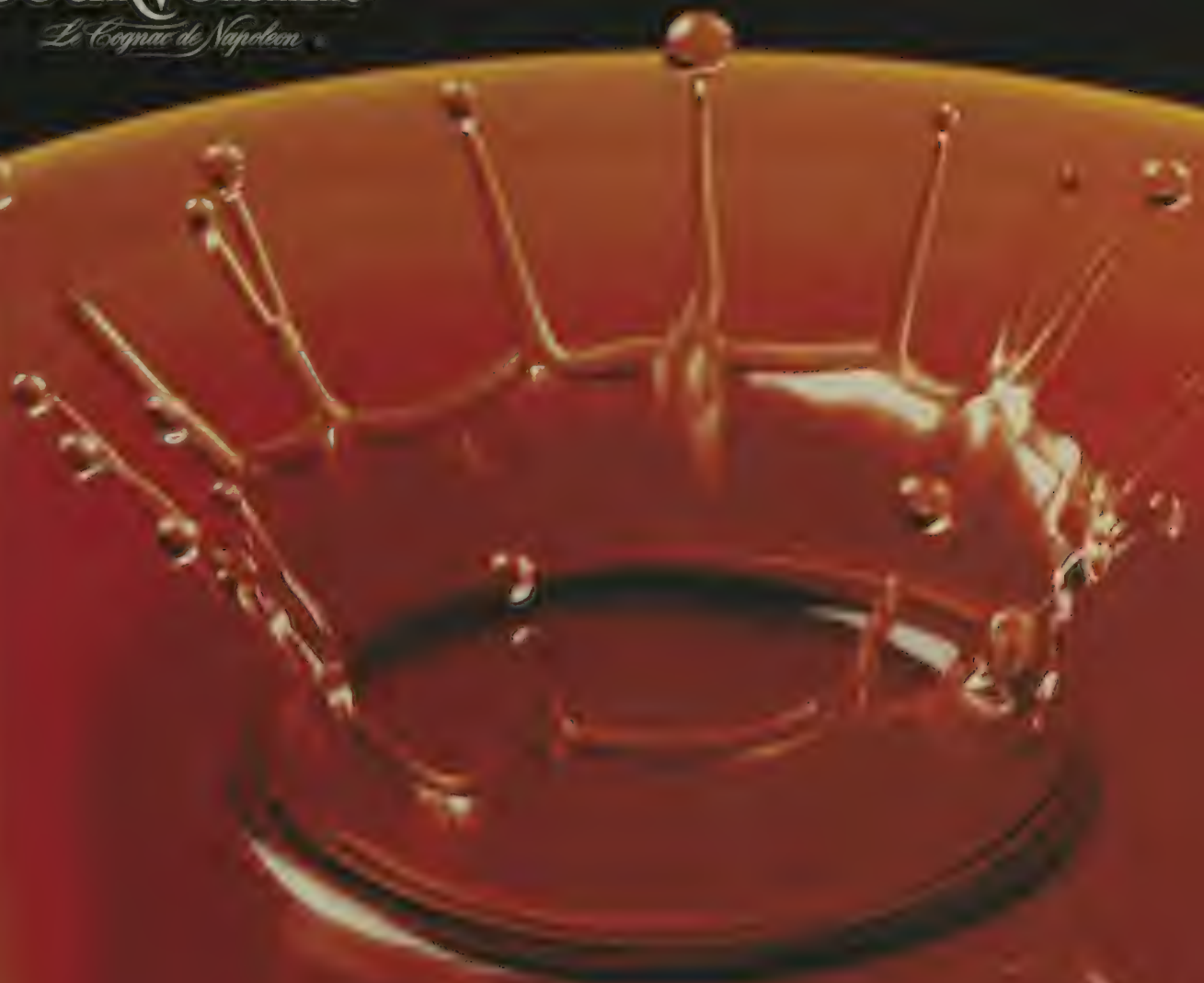
The tradition of giving and eating special sweet foods at this time of year dates back to the infamous emperor Caligula who decreed that all high-ranking Romans had to make him gifts of money at the New Year. The practice spread among private citizens, but, as time passed, it became customary instead to give presents of “honeyed things” to ensure that the approaching year would be full of sweetness for the recipients. *Certosino*, a luscious cake with an unusual combination of flavours, is a favourite Christmas treat. The ingredients are typically Italian and reminiscent of the cuisine of ancient Rome. Today's recipes include chocolate and rum to give a contemporary flavour.

It is worth buying whole candied peels and chopping them yourself. It may take more time, but they do have a sweeter, fruitier flavour than the ready-diced variety sold in small tubs.

CERTOSINO

2½oz/60g sultanas
1½tbsp rum
12oz/350g honey
1½oz/40g butter
1 tsp ground cinnamon
1 tbsp ground aniseed


COURVOISIER
Le Cognac de Napoléon



COURVOISIER XO IMPERIAL.

A COGNAC

FIT FOR AN EMPEROR.



Universally acclaimed.

1lb/450g plain flour
6oz/175g apple purée
6oz/175g blanched almonds, chopped
1½oz/40g pine-nuts
2½oz/60g plain chocolate, chopped
6oz/175g candied orange and lemon peel, diced
1¼ tsp bicarbonate of soda

Soak the sultanas in the rum for about 30 minutes. In a saucepan, gently heat the honey and butter with three tablespoons of water until liquid. Remove from heat and stir in the spices. Sift the flour into a large bowl and slowly pour in the honey mixture, stirring well. Add the apple purée, nuts, chocolate and peel and mix well together. Dissolve the bicarbonate of soda in a little water and stir into the mixture, ensuring everything is combined thoroughly. Turn into a well-buttered 10in/25cm diameter round cake tin and cook for 1 to 1½ hours at 170°C/325°F/gas mark 3. Cool in the tin for a few minutes then place on a wire rack until completely cold.

★ GREECE

Christmas would not be complete without at least one rich, syrup-soaked dessert, plus its traditional accompaniments of strong, freshly-brewed coffee and small glasses of iced water. A Christmas favourite is *galactoboureko*. This rich, creamy egg-and-semolina custard encased in crisp, buttery phyllo pastry and saturated in a sweet, spicy syrup is definitely for the sweet-toothed! It is delicious served warm or cold and will keep in the fridge for up to a week.

GALACTOBOUREKO
12 sheets phyllo pastry
3oz/75g butter, melted
For the filling
1pt/600ml milk
3oz/75g sugar
2oz/50g butter
2oz/50g semolina
pared rind of 1 lemon, in large pieces
3 eggs
¼ tsp vanilla essence
For the syrup
1lb/450g granulated sugar
12fl oz/350ml water
1 cinnamon stick
1 clove
1 tbsp orange-flower water

First prepare the filling. In a heavy pan, heat the milk to just below boiling-point. Add the sugar and butter, stir until dissolved and melted, then stir in the semolina and lemon rind. Cook over a medium heat, stirring, until the mixture thickens.

Remove from the heat and leave to cool until lukewarm. Take out the lemon peel, beat in the eggs and vanilla essence and set aside.

To make the syrup, put the sugar, water and spices into a saucepan and heat gently until the sugar has dissolved. Boil briskly for five minutes until a syrup is formed then remove from the heat, stir in the orange-flower water and leave to cool.

Butter a baking-tin approximately 12in x 8in/30cm x 20cm and at least 1½in/4cm deep. Lay a sheet of phyllo pastry in the base, trimming to fit. Brush with melted butter and repeat with five more sheets of pastry, painting each with butter. Pour in the filling and cover with the remaining sheets of pastry, brushing each layer with butter, as before. Score the top layers into a diamond pattern with the point of a sharp knife and bake for about 45 minutes at 160°C/325°F/gas mark 3 until golden. Leave to stand for five minutes. Remove the spices from the syrup and pour over the dessert. Allow to stand for 6 to 8 hours before serving.

★ SPAIN

Originally a Moorish delicacy, *turrón*—the celebrated nougat of Spain—is now the country's favourite Christmas sweetmeat.

There are numerous varieties of *turrón* but the most famous are those of Jijona and Alicante. Although both are made from the same basic ingredients of almonds (toasted, blanched or even ground), honey and egg-whites, the former has a soft texture while that of Alicante is brittle and crunchy. Elsewhere the almonds can be replaced altogether with pistachios, walnuts, hazelnuts or pine-nuts. Spices such as cinnamon or coriander may be added to the basic ingredients and sometimes dried fruits are included as well.

Turrón is moulded into slabs and usually has a pattern of criss-cross lines burnt into the surface before being cut into slices and wrapped.

TURRÓN
4oz/110g honey
4oz/110g icing sugar
2 egg-whites
8oz/225g blanched almonds, chopped
rice paper for lining loaf tin

Line a loaf tin with rice paper—this is easier if the tin is moistened first. Put the honey, sugar and egg-whites into a heavy pan

and heat gently to around 250°F/120°C (or when a little of the mixture dropped into cold water forms a firm ball) and the mixture is thick and white. Stir in the almonds and turn out onto a surface dredged with icing sugar. Form the mixture into a ball and press into the prepared tin. Cover with more rice paper and then with a piece of waxed paper. Place a heavy weight on top and cool overnight.

Cut into slices and wrap in waxed paper. The *turrón* will keep in this state for about two weeks in an airtight tin.

★ NETHERLANDS

Sweet biscuits, pastries and sweetmeats are special features of the most important meal of the festive period which is eaten on December 5, the eve of *Sinterklaas* or St Nicholas's Day. The Dutch have a passion for sweet things and a favourite seasonal treat is *borstplaat*, delicious, creamy fondants in various colours and flavours, such as coffee, chocolate, maraschino, orange or lemon. In Holland special round moulds are sold for shaping the sweets although, during the Christmas season, *borstplaat* are also made in a variety of festive shapes such as stars or holly leaves.

These fondants are usually served with hot chocolate or spicy mulled wine at the end of the evening festivities and are also delicious with strong coffee after a meal.

BORSTPLAAT
8oz/225g sugar
3 tbsp milk or single cream
1 tbsp butter
flavouring, for example a few drops of vanilla, almond or fruit essence, or 1 tbsp cocoa or coffee powder to taste
colouring (optional)

Place the sugar and milk or cream in a heavy pan and heat gently to boiling-point. Cook over a low heat, without stirring, to 115°C/240°F or until a thread is formed when a little of the syrup is dropped into cold water. Remove from the heat and add the butter and chosen flavouring. Include a few drops of colouring if you wish. Beat the mixture with a wooden spoon until it thickens. Pour into a greased tin and leave until half set, then mark into festive shapes with biscuit-cutters or by cutting round cardboard templates with a sharp knife. Leave until completely cold and remove shapes from the tin.

★ FRANCE

The feast of the Epiphany, on January 6, is an important occasion in France which marks the end of the Christmas celebrations. Everyone enjoys the traditional Twelfth Night cake—the *galette des rois*—and friends and relatives are invited to share in the custom of cutting it. Each *galette* is adorned with a gold paper crown and has a bean, a charm or a tiny figurine hidden inside it to represent the infant Jesus. Whoever is lucky enough to find it in their slice is crowned king or queen for the day and must be obeyed by all.

The recipe below is for the puff pastry version of *galette des rois*, which traditionally has a pattern carved into the top, using the point of a sharp knife.

GALETTE DES ROIS
1lb/450g puff pastry
4oz/110g marzipan
2oz/50g butter
2oz/50g caster sugar
1 egg
2oz/50g ground almonds
2 tbsp cornflour
1 egg yolk
For the syrup
2oz/50g caster sugar
1 tbsp rum

Divide the pastry in two and roll each half into a circle about 1½in/3.5mm thick. Cream the marzipan with the butter until soft, then add the sugar and gradually beat in the whole egg. Continue beating until creamy. Fold in the almonds and cornflour and blend well.

Place one round of pastry on a baking sheet (pressing a dried haricot bean into it somewhere, if desired) and spread the mixture over this, leaving a 1in/2.5cm margin around the edge. Beat the egg yolk and brush the margin with some of it. Cover with the other round of pastry and seal the edges well. Pattern the top with the point of a sharp knife if desired. Chill for 30 minutes.

Brush the top with the remaining egg yolk. Bake for 15 minutes at 230°C/450°F/gas mark 8, then reduce the heat to 200°C/400°F/gas mark 6, and bake for a further 20 minutes until golden.

Put the sugar in a small pan with three tablespoons of water and heat gently until sugar dissolves. Bring to the boil and cook until the mixture forms a syrup. Stir in the rum and brush over the cake as soon as it comes out of the oven □

Inner beauty.



LLADRÓ®

Inspiration

Feeling

Expression

AT HOME ANYWHERE IN THE WORLD.



37 NEW BOND STREET LONDON W1. TEL: 0171 493 4471
42 SHELTON STREET, COVENT GARDEN, LONDON WC2. TEL: 0171 497 0001

Ermenegildo Zegna 

GOING TO THE DOGS

Wear the raciest numbers at London Stadium Hackney and you're sure to be a winner.

Photographs by Roger Stowell

That elegant silvery streak of an animal, has long had aristocratic associations. The Queen of Sheba is said to have taken several of these, the fastest of dogs, with her when she visited Solomon in Jerusalem, and one appears on a royal Egyptian tomb dating from the time of Tutankhamun.

Since greyhound racing appeared in its modern form in Britain in 1926, however, its image has been less glamorous. London Stadium Hackney is now set to restore the sport's lustre with the opening, on October 25, of Europe's most modern and luxurious greyhound stadium.

With a grandstand stretching the full length of the home straight, the £10 million stand is an exceptional environment for spectators. But what really distinguishes the stadium is its two restaurants—Cafe East 15 and The Terrace—headed by chef Richard Corrigan who has come to Hackney fresh from winning a Michelin star at Stephen Bull's Fulham Road.

Arranged in tiers, the lavishly-appointed eating places provide each table with a grandstand view. The food is contemporary with an East End touch. Cafe East 15, at the cutting edge of cuisine, proposes innovative dishes such as terrine of pheasant with foie gras, prunes and walnuts, and steamed fillet of brill in a clam sauce. The Terrace offers more traditional fare: boiled bacon collar with buttered cabbage and mustard sauce, for instance, or pruned out Black Angus beef in red wine and shallot gravy. Bets can be laid from the table, enabling diners to cheer the winners home between mouthfuls of Amaretto parfait.

The British have long regarded Boxing Day as a traditional time for "going to the dogs", but the Hunt meet on December 26 is just one of a full Christmas calendar of events at Hackney. As well as regular meetings between December 22 and January 1, the restaurants are offering special Christmas menus—starting at £21.50 for three courses—throughout the month. Cafe East 15 serves lunch and dinner from Monday to Sunday, while The Terrace is open on nice evenings only (save the stadium's bars and snack restaurant).

Never, since racing began at Hackney in 1932, has it been like this.

For full details, or to make a restaurant reservation, contact the stadium at Waterson Road, E13: tel: 0181-525 1306. For corporate hospitality inquiries tel: 0181-906 3511.

Arrive at the stadium looking as sleek as the greyhounds.

He wears a turtleneck coat over a short-sleeved shirt and trousers, all by Paul Smith. Shoes by Russell & Bromley.

She wears a long, stretch sheath dress by Norma Kamali with an orange, pleated velvet wrap by Jackson.

Suit and shirt by Maud Frizon.

Dogs trained by John Simpson.





*Below: adds on her own great night and Maudie's progress
after drinks with a little of the elegant Terrace Restaurant*

He wears a black velvet suit with matt satin lapels and trouser stripes by Dolce & Gabbana over a Paul Smith shirt.

She wears a velvet halter-neck dress by Ralph Lauren and an oyster, plush velvet shawl with stitched flower border by Cathryn Arison.



*A 'romantic' moment. Dressed up like a dog's dinner in velvet
hand and feet, and from the shoulders*

*Velvet cotton coat with matching trousers by Paul Smith worn over a flame-coloured silk halter-neck waistcoat from Whistles.
Black leather ankle boots by Patrick Cox.*

STOCKISTS:

Cathryn Arison, Norma Kamali and Dolce & Gabbana at Browns, South Molton Street, W1 (0171 491 7833).

Patrick Cox, 8 Symons Street, SW3 (0171 730 6504).

Maud Frizon, 49a Sloane Street, SW1 (0171 235 9098).

Ralph Lauren at Harvey Nichols, Knightsbridge, SW1 (0171 235 8000).

Paul Smith, 41 Floral Street, WC2 (0171 379 7133).

Jackson at Whistles, 14 Beauchamp Place, SW3 (0171 581 4830).

SNOWED UNDER

When Christmas means business it's no time for a rest.

*Jane Sanderson and Brian Viner
meet the people for whom Christmas is the
busiest time of the year*



CLOWNING FOR CHILDREN

COCO BRANDON, an elegant, eloquent grandmother, makes her living falling flat on her face, pulling sausages from her copious pockets and juggling with rubber pom-poms. But with a name like Coco, what choice did she have? She is, of course, a clown. Or a gravitational physicist, as she sometimes describes herself, partly in jest but partly to convey the point that clowning around is a serious business, so serious, in fact, that to do it really well you have to study it. Coco spent two hard years under the tutelage of a teacher of the fool, the marvellous official title of those who show intending jesters the tricks of the trade. Then, 10 years ago, she launched herself upon an unsuspecting public as Coco-Nut, the children's clown.

Now, instead of spending the run-up to Christmas browsing around quality shops, like most other women of her age and social standing, she dons her baggy suit, outsized spotted shoes and outrageous hat, and takes to the stage.

She really is called Coco. At least, she has been for so long that she would not dream of disclosing her "real" name. Coco was a pet name, given to her in girlhood, and was, she explains, a reference to Coco Chanel rather than Coco the Clown. Even so, it is an appropriate accident of fate that she should have become a fully paid-up member of Clowns International.

It all began when she was collecting money for Save the Children outside her local supermarket. She had decided to wear a clown mask to draw attention to the cause and was such an enormous hit with the shoppers that her son suggested she should take up clowning professionally.

He happened to know a teacher of the

fool who held her classes in a London college. So Coco-Nut was born. "It was extremely tough," she recalls. "One of our first assignments was to travel in to college by public transport wearing the most bizarre article of clothing we could find, and report back on the reactions we got."

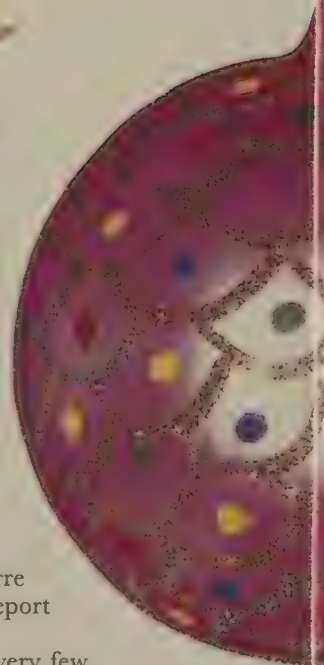
This being London, reactions were very few. Most of the commuters simply refused to acknowledge Coco and her silly straw hat, preferring to study their newspapers with unnatural concentration.

After lesson one, a sizeable proportion of student clowns melted away. By the end of the course only a quarter of the original class remained. But Coco had discovered her vocation. Off she went, a glutton for punishment, to an advanced clown's college in Edinburgh and from there to the University of Wisconsin, where she worked with American clowns and learned "a huge amount".

Coco, or rather Coco-Nut, is what is known in the trade as an auguste, as opposed to a pierrot or a tramp. It means, simply, that she wears a silly face, a red nose and big shoes. She is the type of clown youngsters like best. She works all year round, but Christmas brings a crop of nursery-school parties, charity shows and office bashes—for children of employees, you understand, not for the grown-ups. And whether she is performing in a theatre or in someone's living room, she is aware that her audience, usually children aged between three and eight, are highly discerning and inclined to be critical.

"Children, particularly if they're in familiar surroundings, are extremely uninhibited," says Coco. "As a performer you have to have quick responses to their comments or you've lost them. Performing on stage is actually much easier because you're less accessible."

Not that Coco-Nut is easily intimidated. She is an old pro these days, rather too old she sometimes fears. "Let's just say I'm over 50," she says. "All this falling off chairs is beginning to take its toll. It's meant to be a younger person's pastime." Any plans to hang up her boots, then? "Absolutely not. I enjoy it far too much," she emphasizes. Now that's the sort of grandma to have.



REINDEER ON PARADE

Between now and Christmas Eve, Elizabeth Smith faces an enormous undertaking. Lesser women would balk at the prospect, but it is with calm determination that she will face the pre-Christmas crush at more than 60 British shopping centres—accompanied by a team of reindeer.

Elizabeth and her entourage have travelled from their home near Aviemore, in the Scottish Highlands, where a further 130 reindeer roam across 6,000 hillside acres. It is a display herd, the only one of its kind in the country, and the annual tour, now into its seventh year, means that considerably more people than would ever visit the Cairngorm Reindeer Centre are able to meet its residents.

"Reindeer antlers are huge, but the animals themselves are smaller than people realise—slightly smaller than a donkey," says Elizabeth. "That's the first thing people comment on."

You might imagine that the first thing people would comment on is why on earth the reindeer are at the shopping centre in the first place. But Elizabeth, a down-to-earth, practical woman, talks about the extraordinary spectacle with such admirable unconcern that you begin to suppose nothing could be more natural. And, for the reindeer, it seems, nothing could.

"They're placid, obedient animals and very easy to train," says Elizabeth. "In Scandinavia they've been domesticated for thousands of years. They usually accept the harness quite naturally." And, even with curious toddlers ruffling the animals' fur and jingling their sleigh bells, the reindeer remain unskittish, munching hay and gazing impassively at the crowd.

Reindeer, many centuries ago native to Scotland, were reintroduced to Britain by a Swedish couple back in 1952. Elizabeth and her husband Alan met while working with the reindeer, he as manager, she as a volunteer. They bought the herd together in 1989, and that is when the reindeer's marketing potential was realised.

The Smiths developed the visitors' centre in the Cairngorms and introduced fund-raising schemes, such as "adopt a reindeer". Elizabeth, a zoologist by training, is not ashamed to admit to a thoroughly unscientific sentimentality. The animals are not killed for meat or leather, and every one of the 150 herd has a name. Just for the record, there was a Rudolph, but he has long since joined Santa's celestial sleigh team.

The Christmas tour was Elizabeth's innovation, a way of letting people know about the reindeer and, with luck, tempting a few folk up to the Highlands to see them in situ. She loves the tour, more so than Alan, who yearns for his beloved hills whenever he is away.

So, how does she select the team for the

grand adventure. Actually they select themselves, says Elizabeth. "Within reindeer society one bull will cover a harem of females. That means that each year there are a number of young bulls who never get a bite of the cherry, so to speak. They are the ones trained for the harness." Their ardent desire to be useful means that by the time the tour starts in early November they are well behaved and ready to make their public debut.

Elizabeth starts accepting bookings in January and, as the year goes on, she gradually works out an itinerary. By autumn the proceedings have taken on the characteristics of a military operation. The 20 or so reindeer selected for parade are divided into teams of five or six, usually comprising four adults and a couple of calves. They travel in huge livestock containers that give them plenty of room for their outsized antlers to a temporary HQ at a friend's farm at Cambridge, and from there travel up and down the country—Darlington one week, Southend the next—on display. While one team is working, the others rest back at base.

It sounds like a venture fraught with dif-

ficulty, but Elizabeth has only one real worry: Christmas is about the time when reindeer begin to shed their antlers. "They don't just get slightly wobbly, they drop clean off," she says. And, to the general public, reindeer simply are not reindeer without their magnificent headgear. Fortunately, antlers are shed not in pairs but one at a time. "They might look a little lopsided, but when the animals stand close together, the untrained eye probably wouldn't spot the difference," says Elizabeth. Hard to believe. But then, so is the vision of a team of reindeer standing patiently on the shiny tiled floor of a shopping centre.



LAURIE CAMPBELL

WHEN A WINE WRITER FEELS WANTED

THE MAIN reception room in Jancis Robinson's Hampstead home is, she says, the perfect Christmas environment, with lots of wooden panelling and an open fire. So how come she and her family, husband Nick Lander, the food writer, and three children, are disappearing to St Lucia for Christmas this year? "We think we deserve a treat," she replies, and lets on that her main trip to the Caribbean is likely to be rum bamboozes. "Even I have to admit that wine is not always the best thing to drink in the tropics."

Jancis is a Master of Wine, a rare qualification for a British journalist, and *Jancis Robinson's Wine Course* on BBC2 has been an autumn and winter treat for those of us trying to expand our knowledge of the grape. She also writes columns in *The Financial Times* and an American magazine, *Wine Spectator*. And for anyone who dispenses advice on buying alcohol, there's no time of year quite like Christmas for feeling wanted.

"I am very, very busy until the final Christmas copy deadlines, but then suddenly it all goes quiet," she says. "I attend huge tastings that all the major retailers put on for us winos: sometimes I think they are getting out of hand. You may have to taste over 200 wines, and there can be two



tastings like that in a day. The trouble is that the palate stops being as keen after 50 or 60 different wines."

For Christmas, Jancis thinks, the lighter red burgundies go marvellously with turkey and the trimmings, and a top-quality German riesling is one of the nicest Christmas aperitifs. "It's also a time of year when I feel I can recommend fortified wines, which represent some of the best value. Sherry, in particular, is a dramatically undervalued wine. The one problem with

Christmas is that you feel full most of the time, but a light, tangy, dry sherry, perhaps a fino or a manzanilla, is lovely for getting the appetite back on edge.

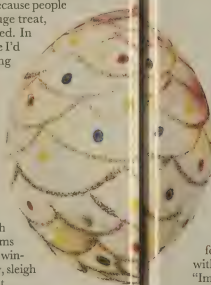
"If you are buying sherry, it's better to get it from a supermarket. They've got the turnover, you see, and the one thing about sherry is that it needs to have been imported recently. It doesn't last well."

The opposite rule applies to champagne, which can benefit from a year or two in the bottle. "Young champagnes can be aggressively acid," says Jancis.

As for something to go with Christmas pudding, the Master of Wine suggests an Australian liqueur muscat or a malaga, a treacy number from Spain. "There's a lovely one called Solera Scholtz 1885, which actually tastes like liquidy Christmas pudding, sold by Laymont & Shaw of Truro. Or, indeed, very sweet sherries go well with Christmas pud, but old ones as opposed to the usual creams."

Jancis hopes that her BBC series has expanded popular knowledge of wine, for many mistakes are born of ignorance. It is generally unwise, for instance, to buy expensive wines, as a bottle costing more than £15 is probably nowhere near ready to drink. "It's a shame because people think they're in for a huge treat, and end up disappointed. In terms of current pleasure I'd usually look at something between £7 and £12."

MARK HUGHES/ASA PHOTO



ALL ABOARD FOR LAPLAND

Smita Thaker, travel agent extraordinaire, scratches her head in bewilderment. Hundreds, nay thousands, of people book for her Christmas holidays to Lapland in search of Santa Claus. So why, she wants to know, is nobody keen to go to Austria in search of Hansel and Gretel? She sounds genuinely wounded as she tells that a tour has just been scrapped for lack of interest. "We even built a real gingerbread house in the forest," she says mournfully. "It was perfect in every detail."

It certainly would be. Smita would settle for nothing less. Once on the subject of Santa Claus again, and in an altogether happier frame of mind, the extent of her perfectionism is revealed. Preferring not to leave the quality of Santa in the lap of the Lapps, so to speak, her company imports its own. "He's really wonderful," she enthuses. "He has a beautiful suit, shiny boots and a beard handmade from Chinese yak's hair."

The yak's hair beard might seem a little

obsessive. But Smita believes that you cannot play fast and loose with Christmas. What she aims to provide is the original winter wonderland: all snow, sleigh bells and positively no tat.

Nairobi-born Smita is the general manager of Canterbury Travel (London), which last year took more than 3,500 customers to Lapland between the beginning of December and Boxing Day; this year she expects more. And it is Smita's job to make sure no one comes home disillusioned.

"Sometimes there's an awful lot hanging on the trip," she says. "It can be terribly emotional. We've had sick children whose last wish was to see Father Christmas. Obviously, in that sort of situation, we want to make everything perfect."

Smita works hard to bring it off. As well as the home-grown Santa Claus, the company takes its own traditional toy maker,



NOTHING LIKE A DAME

ROY HUDD stubs out his unlit cigarette.

"That's a good question," he says. "The best principal boy I've seen?"

He lights up number unlit and one.

"It has to be Yvonne Marsh, the sister of Jean Marsh who wrote *Upstairs, Downstairs*. I saw her play Prince Charming when she was 55. What legs!"

Hardly anyone knows pantomime like Roy. For the past six years he has written a panto for the Palace, Watford, and this year he's written two, *Cinderella* for the Palace and *Mother Goose*, in which he is starring, for the Theatre Royal, Plymouth. The reason it is in Plymouth is that Jack Tripp, who Roy considers to be the greatest dame ever to flash a pair of bloomers, has decided to call it a day and wanted his swansong to be in his home town. "And, of course, Mother Goose is the greatest role for a dame," says Roy.

Of course. He assumes that most people share his love for panto, or at least panto done properly. He is a great traditionalist. "It's a bee in my bonnet that they have to be aimed 100 per cent at children," he says. "When you're writing them you have to think about the charts, TV commercials, the things that children know. I've had the Daleks, the Honey Monster, the Joker from Batman—whatever was popular at the time." And yet you are unlikely ever to find Frank Bruno or Ian Botham performing in a Roy Hudd panto. "They pull in the crowds, but I prefer to have good actors."

Roy first appeared in pantomime at the Empire Theatre, Leeds, back in 1958. "It was *Goody-Two-Shoes*, which is one you don't see around any more. Bill Pertwee and I played the robbers and I starred the clown Charlie Coroli, who did the greatest kitchen scene of all." Apparently panto performers used to talk of the kitchen scene, several minutes of chaotic slapstick which slots into any story, rather as classical actors talk of Hamlet's soliloquy; it was the yardstick by which they were all measured.

"But these days, I think I'm the only one left who does a kitchen scene," says Roy. "It makes a terrific mess of the stage, you see, because everybody gets covered in Lord knows what. But the important thing is that the kids go out talking about it."

Roy, it is easy to see, is on a wavelength with children.

who sits in a picturesque, snow-bound log cabin carving miniature rocking horses for Christmas stockings. Some people go to Lapland just for the day, but the stop-over tours include an elaborate hunt for Santa, concluding with an audience with the great man, one family at a time. "Imagine running through your Christmas wish list with Santa in his home while Rudolph's nostrils steam up the windows."

Behind the scenes, some 15 staff slave away to ensure that the whole elaborate artifice hangs together. There are sleigh rides to organise, lessons on skidoos (motorised snow scooters) to arrange and then there is the paperwork.

Just in case memories are not enough, everyone gets a certificate to prove that they have crossed the Arctic Circle as well as receiving a licence declaring them capable of riding reindeer and snow scooters. One of Smita's most cherished memories is of an 80-year-old client whooping it up through the snow on her skidoos!

Far left, Smita Thaker getting a warm seasonal greeting from Father Christmas at his home in Lapland. Right, Roy Hudd dressed up for his role as 'horrible' 'laddy' in "Babes in the Wood".

At 59, he remains an irrepressibly cheerful chap, an entertainer to his bones, his skills with an audience honed by a season in the mid-1950s as a redcoat at Bullin's in Clacton (Harry Webb and Dave O'Mahoney, later Cliff Richard and Dave Allen, occupied neighbouring chalets). Today *The News Huddlines* has become a Radio 2 institution, Roy's performance as Bud Flanagan in "Underneath the Arches" is part of West End theatrical legend, and his touring one-man show, stage-managed by his only son, consistently plays to packed houses.

Yet for years there was a gap in the Hudd cv. "My agent kept trying to get me into television drama, without any success. Then I got a call one day from the playwright Dennis Potter, which staggered me. I admired his work, of course, but I didn't know him. It turned out he was thinking of me for a part in *Lipstick On Your Collar*. Suddenly everybody wanted me. And to cap it all, Dennis left me a part in his will, in *Karaoke*, with Albert Finney."

The leaner years in your career, then, Roy, are unmistakably and without doubt ... BEHIND YOU!



ROY HUDD: ASA PHOTO



BURMA GOLD

FOR DECADES BURMA has sealed itself off from the rest of the world. By severely restricting transportation and visas, both for foreigners and for its own citizens, it has preserved itself in a time warp which is evident to visitors even as they land at Rangoon airport. Spread before them, Burma's capital city is astonishingly low-rise, and the absence of modern blocks means that it is still dominated by the glimmering golden dome of the great Shwedagon pagoda. The country seems barely to have altered since the beginning of this century.

Now all this is set to change. The government has reversed its policy of isolationism and designated 1996 "Visit Myanmar Year" (the country's new name). This has resulted in a wealth of fantastic sites suddenly opening up, foremost among which is the 11th-century city of Pagan, north of Rangoon, where some 2,000 crumbling pagodas are scattered across an ochre plain by the Irrawaddy river. Farther upstream is Kipling's fabled Mandalay, a bustling trading centre with lively markets among fabulous temples.

Other sights, once strictly off limits, are now becoming more accessible. These include the astounding Kyaukse or Golden Rock, shown here. This gigantic boulder, smothered in gold leaf, balances precariously on the edge of a cliff 70 kilometres north-east of Thatch. Easily rocked by a few strong hands, it is held in place, according to one of the many legends that surround it, by the meticulously-placed hair of the Buddha enshrined in a pagoda on top of the rock.

The rock is reputed to have been brought to its present location from the bottom of the sea by a ship which itself then turned to stone. This is located nearby and is known as the "stone boat pagoda". At full moon, during the pilgrimage season of October to May, thousands of Burmese acquire merit by making the arduous 10-kilometre climb up the mountain to this holy site.

For those who wish to enjoy Burma in comfort, this Christmas sees the introduction of the *Road To Mandalay*, a river cruiser owned by the same company which operates the Venice Simplon-Orient-Express. This de-luxe cruiser will ply the Irrawaddy between Pagan and Mandalay. It will be the highlight of Burma tours which will include a stay in Rangoon. A five-night itinerary, leaving Bangkok on December 27 for Mandalay, is the first to feature these regular, scheduled Irrawaddy cruises. Included are three days on board and visits to historic sites, such as Mingun and Sagging, during the cruise from Mandalay to Pagan. Tours of the historic cities of Mandalay, Pagan and Rangoon are also part of the itinerary.

For further information on the *Road To Mandalay* de-luxe cruises please telephone 0171-928 6000.



ANTARCTIC COLD

ANTARCTICA IS PROBABLY still the least explored continent on earth. A frozen landscape of glaciers and icebergs, it is beautifully barren, yet at the same time teeming with wildlife. King, Adélie, gentoo and chinstrap penguins waddle and skate in orderly queues, killer whales surface in the icy waters, giant elephant and leopard seals bask on rocks, and many species of seabirds circle overhead. Often known as the White Continent, Antarctica's never-ending display of huge, dazzling icebergs rising up out of an ink-blue sea, soaring mountains and glaciers set against a backdrop of bright blue sky, makes an awesome sight.

Although photographs on the whole can do little justice, this one showing a colony of penguins clustered on a blue iceberg, has an ethereal, dreamlike quality which captures the essence of Antarctica. Cherry Alexander, who won the Wildlife Photographer of the Year 1995 award, describes how she took her winning shot: "Blue icebergs are thought to consist of ancient, compressed ice that absorbs all light except blue, and they are very rare. I was off the coast of Zavodovski Island, one of the South Sandwich Islands, when this particularly sculptural one came into view. We had seen a blue iceberg the day before and another photographer, while exposing miles of film, had commented that it wasn't quite perfect because there were no penguins on it. When we found this bigger one, less than 12 hours later, none of us could believe our luck."

Now you can follow in the footsteps of the great explorers. Wildwings, a division of Bakers World Travel, is offering a two-month circumnavigation cruise in November, 1996 - a once-in-a-lifetime opportunity to visit sights seen by only a handful of scientists and explorers since Captain Cook's epic voyage in 1773. A Russian expedition ship, the *Kapitan Kholmskiy*, which has specially designed ice-breaking facilities, has been chartered for the 12,000-mile round trip, which begins in the Falkland Islands. An on-board staff of experienced naturalists and lecturers will ensure passengers have a full understanding of the environment. Taking in some of the most inaccessible parts of the world, including Queen Maud Land, the Amery Ice Shelf and the Ross Sea, highlights will include spectacular sight-seeing flights by helicopter and landing atop 100-foot high floating ice shelves. The price of the cruise starts at around £19,000.

Wildwings also offers a range of shorter cruises to the Antarctic, in particular the Antarctic Peninsula, where the scenery and wildlife are at their most breathtaking. Prices start at £3,000.

For further information contact

Wildwings, International House, Bank Road, Kingswood, Bristol BS15 2LX, tel: 0117-984 8040.

CHRISTMAS AMONG THE PAGANS

Far older religions than Christianity influence our Christmas celebrations. Jan Morris experiences a sense of wonder in the ways in which we honour the pagan rites of our forefathers.

EVERYONE KNOWS THAT Christmas is not just a Christian festival, but has inherited and incorporated the sanctity of far older religions. Perhaps that is why almost all Europeans, Christian or not, celebrate the feast in one way or another. Mystic rites of the oak trees and the standing stones, immemorial customs and convictions, pagan precepts and glimmerings of primitive science, Druidical lore and megalithic theory—all have been blended with the supernal story of the Christ-child to give us our Christmas Day.

But it is not only Christmas that reminds us that Christianity is heir to the mighty body of religious belief, built up century by century since the beginning of human speculation, that preceded it. Think of all the strange wonders of Christian Europe: miraculous cures, sacred reliquaries in gilded caskets, holy wells, the liquefaction of saintly blood, weeping images of the Madonna, the moving statues, the visions, the celestial voices! Who can doubt that they have their origins in the boiling confusion of conjecture and superstition that was pagan spirituality—a thousand gods, a thousand convictions, all struggling towards a common message or meaning?

We are pagans all, if only in the collective unconscious, and sometimes coming across a trace of our ancestral beliefs is like coming home—just as Christmas appeals to instincts in us as old as thought itself.

I am certainly a pagan, and never fail to feel an atavistic frisson when I see one of those footprints, set in rock, which are nowadays supposed to be the imprint of Christian holy men, but which were doubtless things of magic long before Christ was born. There is one at the village church of Llanelltyd, in west Wales, which I find almost eerily compelling. Some time in the Middle Ages a Latin inscription was added to the stone, apparently attributing the footprint to a pious Christian pilgrim called Kenyric. The mystic footprint itself, though, is infinitely more evocative. You must stare at it hard to see it at all in the half-light of the church, and then it reveals

itself gradually, like a photograph coming to life in a developing tray: very faint, very ghostly, and suggesting to me mysteries far, far older than Kenyric and the Christian penances.

More particularly I am a pantheist, so I am obscurely excited too when I come across one of those places where Christianity and paganism appear to have jogged along side by side for a few centuries. Many an ancient church has a stern megalith standing in its churchyard, or even bang outside its porch, as if to warn us that the old religions are not impotent even now, only dormant. At Glencolumbkille in County Donegal in Ireland there is a pilgrim site which seems to have been just as sacred to the heathen as to the Christian, and thus has an extra sanctity for me. Its 15 stations, around which pilgrims to this day process, spring half from the old faiths, half from the new: here a chapel, there a stone circle, piles of pebbles, crosses carved in stone, a megalithic tomb, so that the ancients doing their awe-struck rounds must have switched their loyalties from station to station, symbol to symbol.

Then there is the remarkable church near Evora in Portugal, which is a sort of pantheist shrine in itself, and for my taste would be the perfect place for Christmas services. Part of it is a whitewashed church, with a door, a sweet small chancel with an altar, and a pervading sense of Christian innocence. The other part is a cromlech, now whitewashed too, but otherwise unadorned flat stones. The stones themselves were holy to the ancients, the lichen was decoration enough, and if you walk around this strange shrine, which stands all by itself on the edge of a wood, you may still feel the two sorts of spirituality alternating there, the one so gentle and orderly, the other so elemental.

I don't think the Christians ever adopted the megalithic statues at Filitosa in Corsica. Perhaps for once they were frightened off, or thought there was something downright evil about the figures. For myself, though, I see in them profoundly moving references, if only accidental, to the Chris-



tian story. They stand serenely enough in a field beside the sea, a group of tall stone images vaguely and disturbingly humanoid in shape. They look lonely there, with the wind blowing off the sea, and rather tragic. Are they really human images? Are they gods of the old regime? Are they simply phallic emblems? Nobody knows, but contemplating them one day from the edge of the field, through a misty morning drizzle, suddenly I seemed to see them standing there as so many crooked and weather-beaten crucifixes.

Fancy theorists claim that the impulse to travel abroad is a last legacy of nomadism, and similarly many of the things Christians do and think, not least at Christmas, are remnants of pagan piety. What is the Christmas tree, with its attendant mistletoe, but a last wan descendant of the Druidical oaks? The yule log, an essential part of Christmas in some parts of Europe, is a last burning brand of the sacrificial fires. When you put sixpences or lucky charms in your plum pudding, you are obeying the edicts of pre-Christian shamans, and when the carollers appear upon your doorstep they are coming direct from the sacred forests of old. The symbolic lights and warmth of Christmas gave allegorical comfort to our pagan forefathers too, when they looked forward from the depth of the darkness of the winter solstice to the spring that must surely come.

We obey these old compulsions without thinking, often without knowing it. A year or two ago I made the ascent of Croagh Patrick, the holy mountain in the west of Ireland where St Patrick famously fasted long ago. It was the day of the great Croagh Patrick pilgrimage, and 20,000 of us went up the mountain that day—there would

have been more were it not for the Roscommon-Mayo football match in the afternoon. Many of us climbed in a passion of Christian fervour—some barefoot, with bloodied and muddy feet over the rubble, saying Hail Marys endlessly, and crowning the arduous climb with a penitential circuit of the sacred sites up there, and a Mass outside the windy little chapel on the summit.

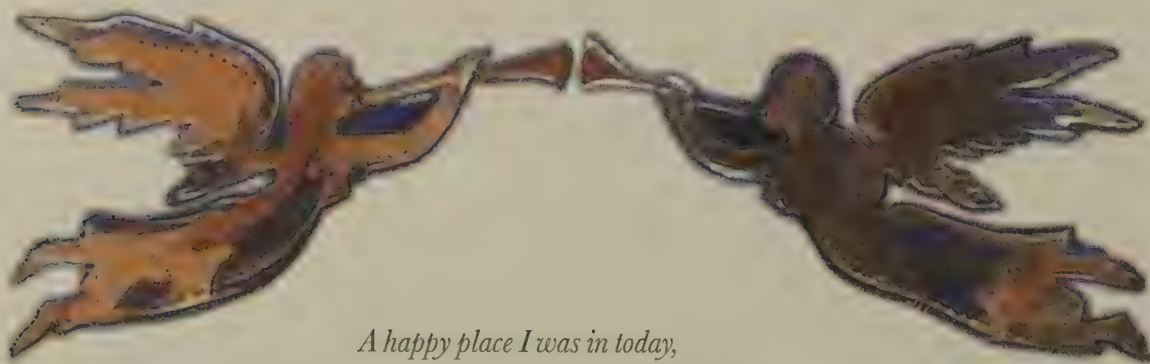
I was touched by the cheerful dedication of it all: 20,000 people, all ages, all sorts, climbing a mountain that was by no means a toddle. I did not for a moment suppose, however, that St Patrick was the original holy man of the place. I am sure those craggy old stones, around which the faithful reverently stumbled, telling their beads and reciting their penances, were sacred long before his time. Through those same dank mists, struggling up those same agonising screes, I could see the huddled pilgrims of far older faiths, wrapped in their skins and led by chanting sorcerers, praying if not in the same words or intellectual frame of mind, at least with the same conviction to their primeval gods.

"Touch wood!" you will say this Christmas, reaching for the Christmas tree, when somebody says: "Well, it's all gone OK so far." All over Europe, every day, people are obeying the superstitions of the pagans and touching things to avert evil. These things need not be made of wood, though as the substance both of the Cross and of the sacred oak, wood certainly has its own magical properties. It is not the material, but the virtue inherent in the object, that makes its power tangible. In Dijon, France, women touch the little figure of an owl in the rue de la Chouette, lifting up their children to let them reach the bird. In Brussels people stroke, a little self-consciously, the

statue of the medieval hero Everard 't Serclaes, just off the Grand' Place. In Prague every self-respecting tourist touches the lucky figure of St John Nepomuk on the Charles Bridge, now one of the supreme tourist icons of Europe, and in Dresden they touch the toes of the god Bacchus, who is riding what looks like an extremely drunken donkey outside the Town Hall.

The bronze head of the architect Maestro Mateo beside the door of the pilgrim cathedral of Santiago de Compostela in Spain is polished by the bumped heads of passing palmers, who touch foreheads with it in the hope of acquiring some of the Maestro's genius. The figure of the mythical warrior Cuchulain in Dublin's General Post Office is rubbed shiny by the fingers of passing customers. "Sure I don't know his name," a woman said to me as she joined the queue for stamps, having made her touch, "but he's a well-known lucky fellow."

So even at Christmas, perhaps especially at Christmas, we honour the pagan rites. And why not? By honouring them we are only honouring the continuity of human thought and spirituality, and recognising that all religions have but the one end: the unity of man and God. The irrepressible Welsh medieval poet Dafydd ap Gwilym, who was not above making eyes at the nuns in his local monastic church, once wrote a poem about it all, reconciling the disciplines of the Christians with the liberty of those who, like me, believe God to be everywhere—in the rocks and the trees as well as in the churches, in superstitions as in liturgies. Dafydd called the poem "The Woodland Mass" and here, in my own crude translation from the Welsh, I offer it in greeting to all Christian readers, to wish them a happy Christmas among us pagans.



*A happy place I was in today,
Under cloaks of lovely green hazels...
And the eloquent slim nightingale,
From the corner of the grove near by,
Wandering poetess of the valley, rang to the multitude
The Sanctus bell, clear her trill,
And raised the Host
As far as the sky...
With devotion to our Lord the Father,
And a chalice of energy and love...*



For travellers who savour the golden age of travel.

Once you step aboard one of our famous trains or our deluxe river cruiser, you are stepping back into a bygone age of travel.

A rich and golden era, where the art of travelling was a wonderful adventure in itself. Orient-Express offers today's traveller a level of luxury and comfort more in keeping with the elegance of the 1920s. Craftsmanship and attention to detail is evident wherever you look. And you can enjoy service every bit as special as the train itself while settling down to a mouth watering meal, the pinnacle of haute cuisine.

Choose a journey aboard the beautifully restored British Pullman and visit England's most beautiful cities and historic landmarks.

Or, for quite simply the most glamorous way to travel, step aboard the legendary Venice Simplon-Orient-Express. You will be transported in

sumptuous style through some of Europe's most spectacular scenery.

For a more exotic experience, sit back in colonial splendour as the Eastern & Oriental Express winds its way from Singapore through the jungles of Malaysia and the temples of Thailand.

Finally, you can explore a land made famous by Rudyard Kipling from the comfort of the deluxe river cruiser Road To Mandalay as it sails down the Ayeyarwady (Irrawaddy) River in Myanmar. This beautiful and unspoilt country, formerly known as Burma, is waiting to reveal its mysteries to the adventurous of heart.

For journeys that will live in your memory for life, contact your travel agent or call Orient-Express on 0171 928 6000. The adventure starts here.



ORIENT-EXPRESS TRAINS & CRUISES

ORIENT-EXPRESS TRAINS: VENICE SIMPLON-ORIENT-EXPRESS, BRITISH PULLMAN, EASTERN & ORIENTAL EXPRESS
ORIENT-EXPRESS CRUISES: ROAD TO MANDALAY





PHOTOGRAPH BY ANASTAS TETIKOV

Alternative

CHRISTMAS

Not everyone will be stringing up mistletoe, tearing open presents, arguing over the cracker contents and stuffing themselves with food on December 25. Some people – both Christians and those with other spiritual beliefs – spend the day doing something altogether less traditional, as Louise Chunn discovered.

JEREMY COLE IS a 28-year-old freelance curator, currently organising the gallery at the Tricycle Theatre in Kilburn, London. He has been a Zen Buddhist since 1989. Originating in Japan, Zen Buddhism has many sects, but the basic aim of all is to uncover the fundamental nature of the self by stripping away—through meditation and other forms of self-mastery—rather than adding, through study or prayer.

"We use the Christmas period for a sesshin, which is a period of intensive practice. We have four or five of these a year in England, but for several years now I have spent Christmas at the Zen temple in France, which was established in the 1960s by Taishen Deshimaur Roshii, and we practise under his disciples.

"I usually arrive a day or two early, to settle in and prepare myself by sitting zazen (in the prescribed Zen posture) for up to an hour and a half, three times a day. There will be around 300 people at the centre, which is in the Loire, for a sesshin, and when we sit zazen we are all dressed in white kimono with black kolomo on top, and no shoes, and seated on a zafu (cushion). We arrange ourselves in lines, and sit with neck and

back straight, chin tucked in and eyes 45° down.

"The day before New Year's Eve is the most intensive. We start at 6.30am and sit for the whole day and on into the night. This is very important to the practice of Zen; it pushes you and takes a lot of effort. Sometimes it is physically hard just to sit for so long—although we have breaks for food and to use the lavatory—but it is also very hard on the ego. The sesshin ends at about 3am, then everyone goes to bed.

"On New Year's Eve itself we have a banquet. The Zen philosophy is 'everything in moderation'—so drinking and smoking are allowed at this point. Before midnight we all gather by a traditional Japanese bell, everyone rings it and does a prostration, and we visit the tombs of the previous masters to show respect for them. Then it's back to the party.

"The final day is marked by a fuse. We chant 53 times and then give a donation in a sealed envelope: a gift from no one to no one. It raises money for the organisation, but it also symbolises Zen philosophy."

International Zen Association UK, Bristol Zen Dojo, 91-93 Gloucester Road, Bishopston, Bristol BS7 8AT (tel: 0117 942 4347). ▷

"Everything in moderation"

JEREMY COLE




EVE ILLING is a housewife from Surrey who teaches exercise and health. Married, with two grown-up children, she is now in her 60s, and has been involved with Eckankar for more than 20 years. Founded by an American, Harold Klemp, Eckankar's spiritual teachings are based on the Holy Spirit. Its followers believe Eckankar is the modern manifestation of ancient beliefs;

there are a number of ancient Eck masters who can be encountered during "contemplation", a kind of daily meditation.

"For as long as I can remember I have been looking for something that brought everyone together, instead of splitting them apart, the way so many religions seem to. I was brought up a Christian, and while I see that it is good for other people, it wasn't

enough for me. Then I discovered Eckankar. It happened through a yoga class. I was having out-of-body experiences and the teacher didn't know what to make of them. Another woman there was involved with Eckankar and she explained that these experiences were spiritual—proof of Eckankar teachings, such as reincarnation.

"Eckankar is based on ancient spiritual



"Eckankar is full of peace and happiness; we have a lot of fun and laughter"

EVE ILLING

holiday at a youth hostel. It isn't part of Eckankar teachings, and people with families would probably celebrate Christmas with them, but it is a very pleasant way to spend the time. Last year we went to the Malvern Hills. The warden and his wife cooked a beautiful Christmas dinner and we all had a very happy couple of days. The only thing we needed to do was find somewhere quiet for 20 minutes' contemplation each day. That gives us the opportunity to hear what God is asking us to do.

"Eckankar is full of peace and happiness; we have a lot of fun and laughter. We want others to feel that too, so I'd like to give people who read this a tip. If you say the word 'hu', the highest vibratory word there is, it will be a great help. It's uplifting."

Eckankar, Box 4496, London SW19 8SQ (tel: 0181-542 4689).

GANAPATHI, an Englishman in his late 20s, lives at the Sivananda Yoga Vedanta Centre in Putney, south-west London. In yoga the body is seen as a temple for the soul and should be looked after through exercise, breathing techniques, diet and meditation. "Simple living and high thinking" are required.

"Throughout December we decorate the centre with religious icons, a Christmas tree and various other items. Hindus like bright colours and the large hall and rooms in which we teach and practise yoga are already painted in colours like orange and yellow. We want it to be a special time.

"The philosophy of Vedanta is to follow the unity called God—all religions believe in that, whether they call the deity God or not. We accept all faiths and when we chant we incorporate the names of all of them.

"We have a Christmas party in the middle of December, with around 200 guests all crowded into the hall and the connecting doors open. Many people bring their families and, because there are often children, we keep the formal part of the evening fairly brief. There is five minutes' meditation, followed by 10 minutes' chanting to all the deities. One of the staff of the centre will read the Christmas story from the Bible, then there will be readings from Swami Sivananda's writings on Jesus.

"Everybody is asked to bring a dish for the buffet supper. It should be vegetarian and be within our dietary rules: no garlic or onion, nothing too spicy or pungent. No

alcohol or smoking is allowed in the centre.

"Every year we hold a talent show, where people sing, dance or play instruments and finally Father Christmas arrives to distribute the presents. They're not just for the children; adults might get a tape from our shop or a book. By then it would be midnight, and the party finishes. Everyone goes home, except for those of us who live at the centre. We clean up."

Sivananda Yoga Vedanta Centre, 51 Felsham Road, London SW15 1AZ (tel: 0181-780 0160).

SUE WESTON has been a dancer and choreographer for the past 30 years; her work has featured on television and the West End stage and around the world. She is a founder member of IBISS (which stands for I Believe In Someone Special), a recently-formed group of teachers specialising in alternative therapies and practices. These include Tai-Chi Ch'uan and Chi Kung—oriental self-defence and meditation techniques—voice-training, storytelling, shamanic dance and massage.

"After my mother died I really wanted to do something different at Christmas. I had been to the Tibetan Buddhist Centre Samye Ling before, but only briefly. This time I went on a 10-day retreat.

"With the suppression of Tibetan Buddhism and traditions by the Chinese in Tibet itself, Western centres like Samye Ling have become very important. It's an extraordinary looking place, with a magnificent gold roof, though the rest of it was built out of pink breeze blocks by volunteer labour. About 90 people live there, and 100 or so can visit at any one time. It's a little damp in the winter but the guest houses are quite comfortable, and it has a great atmosphere. You meet fascinating people there.

"Christmas Day was celebrated the year I went, though some years the day passes like any other. We were up at 6am for puja in the temple. This is a time of prayer and meditation, with much beating of gongs. At 6am we gathered in the dining hall for breakfast. Like all other meals, it's vegetarian, and you may be asked to wash up afterwards. During the day we did more chanting and meditation, and in the free time in between I tended to take a walk or sleep. No music is allowed, so it was peaceful and absolutely relaxing.

"I am not a Buddhist, and there was no

teachings concerning the light and sound of God, the Holy Spirit. As Jesus is to Christians, the Holy Spirit is to us. I have been very happy and content with Eckankar teaching for 24 years.

"My daughters do their own thing at Christmas, and my husband prefers to work, so for the past few years I have joined a group of Eckankar friends and spent the

pressure to become one. On one visit I asked a monk whether I ought to, but he said no. 'Practise compassion,' he told me, 'Compassion with wisdom.' That seemed pretty good advice to me."

Samye Ling, Eskdalemuir, Langholm, Dumfriesshire DG13 0QL (tel: 013873 73232); IBISS, 8 St John's Court, St John's Road, Isleworth, Middx TW7 6PA (tel: 0181-758 1996).

CHRIS LAWS works at the Metropolitan Tabernacle Baptist Church at the Elephant and Castle, south London. Aged 49, he is married with three children.

"Christmas is very important for us for the obvious spiritual reasons, but also because we have a very large international congregation. It is a time when they will be missing their families and we try to make up for that.

"The day starts with us organising transport for anyone without a car; we have a dozen minibuses. Everyone will be there by 11 o'clock for a one-hour service. We have carol singing but we don't decorate the church in any special way. If Christmas Day falls on a Sunday, we stay at the church all day. We also have the usual Sunday school in the afternoon, and we get up to 700 children from all over the area turning up for that. It's amazing, but the numbers don't seem to be any smaller on Christmas Day.

"After the service most people will invite someone for Christmas dinner. We have had people, often students, from all over the world—Malaysia, Africa, Hong Kong, West Indies, Russia—at our table, and it's wonderful to watch them take their first spoonful of Christmas pudding.

"The Metropolitan Tabernacle is a very old and famous church in Baptist circles, as it is where Charles Haddon Spurgeon—one of the most famous non-conformist ministers—preached in the last century. It was bombed flat in the last war, then rebuilt, but was in decline until the current preacher, Dr Peter Masters, arrived 25 years ago. He is a Bible teacher, with a style like Spurgeon's, and his services are enormously popular."

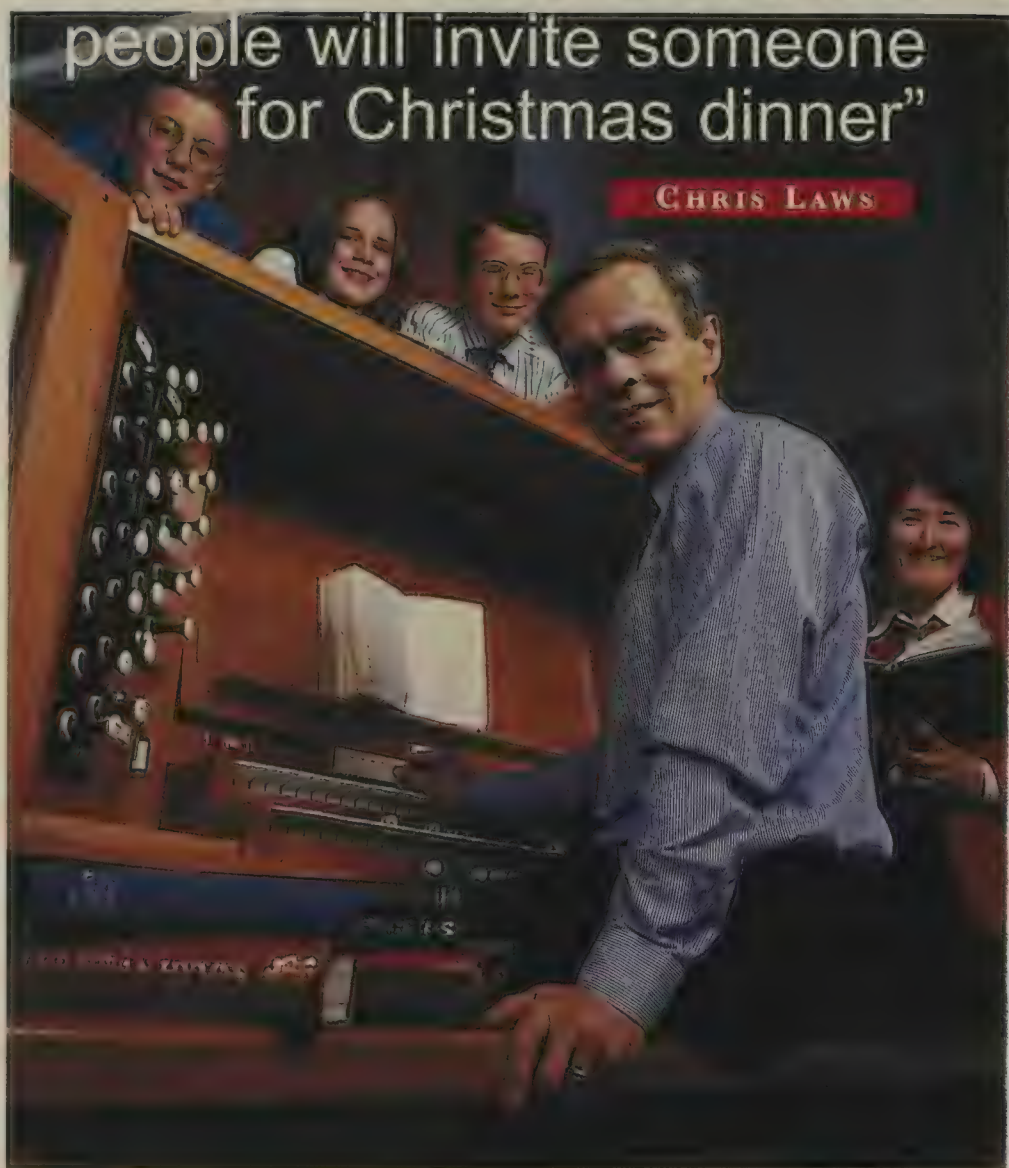
Metropolitan Tabernacle (Spurgeon's) Baptist Church, Elephant and Castle, London SE1 6SD (tel: 0171-735 7076).

PAUL WADE is a staff member at the Jehovah's Witness headquarters in north London. An American-based fundamentalist sect, Jehovah's Witnesses believe that the end of the world is imminent and that only members of its church will be saved. Its followers are committed to finding converts all over the world and would break the law rather than go against church teachings.

"Jehovah's Witnesses don't believe that the Bible gives any clear indication when Jesus Christ was born, so we don't celebrate Christmas. Jesus didn't ask us to commemorate his birth, but his death, and that's what Witnesses do. Easter is the most important celebration for us. The celebration of December 25 came about only

"After the service people will invite someone for Christmas dinner"

CHRIS LAWS



because early Christians replaced an old Pagan festival, Saturnalia, with Christmas, the marking of the birth of Jesus.

"Because I work at the church's British HQ, Christmas Day is like any other. There are 280 of us here; this is where our literature is compiled and printed and we also run a fleet of our own trucks for distribution to other Witnesses. It might be a bank holiday, but for us it's business as usual."

Watch Tower, The Ridgeway, London NW7 1RN (tel: 0181-906 2211).

SATISH KUMAR is the editor of *Resurgence*, a magazine concerned with ecology and spirituality. He was born in India, but has lived in England for 25 years.

"I was brought up a Jain, and Jains believe there are many paths to divinity. I use this inclusive approach in my life today. So, as I live in England, where Christmas is celebrated, I celebrate Christmas. I am also a great believer in ritual and in taking up any opportunity for festivity. Every culture has some sort of celebration at this time of year; it helps you get through winter.

"We have a Christmas tree, preferably

one that can be replanted afterwards. To me the tree symbolises my belief that life follows a cycle, not a straight line. I decorate the tree with real candles and an angel.

"Sometimes modern culture simply doesn't find time for its children. I believe Christmas is a time to celebrate children; they are what life is all about. Mine are older now—Mukti, my son, is 22, and Maya, my daughter, is 17—but my wife Joan and I still spend Christmas with them. Friends visit at noon and together we say the Universal Peace Prayer: 'Lead me from death to life, from falsehood to truth; Lead me from despair to hope, from fear to trust; Lead me from hate to love, from war to peace; Let peace fill our hearts, our world, our universe. Peace, peace, peace.'

"We try to keep our presents personal; they should be made, rather than bought. It reminds us that we depend on each other and should not be too individualistic. Then we have Christmas dinner, which is an important part of the ritual, as it reminds us that food is sacred, just as life is sacred."

Resurgence, Ford House, Hartland, Bideford, Devon EX39 6EE □

SOMETHING DIFFERENT

ON HOLIDAY! you want that away from it all feeling.

SOMEWHERE NEW! but still offers history,
culture, natural beauty.

UNSPOILT! traditional buildings, happy faces,
alluring beaches.

EXCITING! to the senses, moving to the heart, then
YOU STILL CAN

Call
0171 436 2288



17a Newman Street
London
W1P 3HD

IN VIETNAM

GM TOURS - Your Specialist

ATOL 3892

HOW

HOW (of Edinburgh)

NEW ADDRESS

41 ST JAMES'S PLACE
LONDON, SW1A 1NS

Telephone: 0171-495 5481



TEAPOT

Newcastle - I. Cookson 1723

Height 5 1/8" to top of finial

THE NATIONAL
BENEVOLENT INSTITUTION

YOUR WILL...

Patron:
Her Majesty
The Queen

President:
Baroness Blatch of
Hinchingbrooke



a legacy or donation can help
so many elderly people who have given so much

...and are now in need of help themselves. Legacies and donations are the life blood of almost any charity and the NBI is no exception. Rising costs and failing health can be very harrowing for those who are old and alone. They need our help and yours with accommodation, with regular annuities, or with assistance towards nursing home fees, convalescence or winter fuel bills.

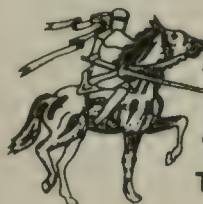
The NBI was founded in 1812 to

help the elderly who find themselves in reduced circumstances in their declining years. If you would like to know more about our work, please write to us for further details, and we will show you how to set up a legacy, a covenanted subscription, or make a donation. So please help us to keep the same spirit alive today and help those who have devoted their lives to the care of others.

NBI
THE SECRETARY,

THE NATIONAL BENEVOLENT INSTITUTION,
61 BAYSWATER ROAD, LONDON W2 3PG.

Reg. Charity 212450

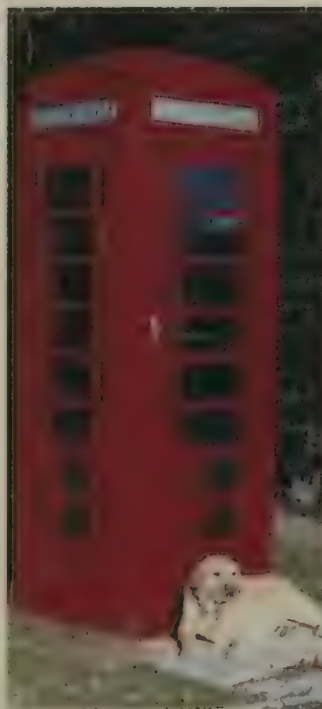


HERITAGE

TRADING COMPANY

ORIGINAL
TELEPHONE BOXES
FULLY RESTORED

£985 Plus VAT



The award-winning design of these Jubilee Kiosks by Sir Giles Gilbert Scott RA, commemorated the Silver Jubilee of King George V in 1935.

Produced between 1936 and the mid 1960's, these historical cast-iron telephone boxes form part of the tradition of the British way of life.

Delivery can be arranged to all destinations in the United Kingdom and overseas.

Telephone: 01628 485841
Fax: 01628 486229

Heritage Trading Co.,
PO Box 1107,
Marlow,
Buckinghamshire SL7 2YJ

Master Pieces

We've assembled our own nativity picture, using a little artistic licence, from the works of eight famous artists. Identify them and you and a companion could celebrate New Year in style with lunch in the Garden of England on the Venice Simplon-Orient-Express.

The winner of our Christmas competition will receive two tickets for "Lunch in the Garden of England" on board the Orient-Express British Pullman carriages as they travel through Kent. The trip, which departs London's Victoria Station around noon on January 5, 1996 and returns 3½ hours later, includes a five-course lunch with champagne, wine and a liqueur.

You must identify eight different artists, seven responsible for the groups of figures and one for the background, to enter. Answers must be sent on a postcard, or the back of an envelope, to arrive at our offices by first post on December 29, when the winner will be chosen and informed by telephone. Include both your address and a telephone number where you will be available on that day.

If the winner is unable to travel on the scheduled trip on January 5, they may take an alternative "Lunch in the Garden of England" Orient-Express British Pullman Day Trip before March 31, 1996.

Entries must be sent to:
Christmas Competition, The Illustrated London News, 20 Upper Ground, London SE1 9PF

RULES

1. Closing date: December 29, 1995.
2. The prize is not transferable and there is no cash alternative. *The Illustrated London News* reserves the right at its sole discretion to vary the scheduled travel or to substitute a prize of equal or greater value in the event of a cancelled event, or in availability or space on the two specific dates.

3. *Illustrated London News* will select the winner at random from correct entries received. The final selection is final and no correspondence will be entered into.

4. Travel on the Orient-Express British Pullman is subject to the current Conditions of Carriage, a copy of which is available from *The Illustrated London News* or is to be found in many books or magazines sold in connection with the prize.





4

8

6

7

5

PUT HOVERSPEED AT THE TOP OF YOUR CHRISTMAS LIST.



As the festive season fast approaches, no one is quicker than us to get you in the mood.

All four of the Hoverspeed dedicated terminals will be going Christmas mad this year with our Panto Mania theme, oh yes they will! And for some great gift ideas, our duty and tax free shops will be decorated with some very special offers too, so there'll be plenty of fun for everyone.

Whether you're going to France for a day trip or a short break, you can choose between the Hovercraft, which flies between Dover and Calais in an unbeatable

35 minutes or the stylish SeaCat which sets off from Folkestone and glides into Boulogne just 55 minutes later.

Loading is quick and hassle-free. Once on board, you can order drinks from the comfort of your own seat and know that when you arrive, you'll be unloaded and on your way in no time.

So if you're looking for a festive crossing that's second to none, Hoverspeed have got it all wrapped up.

For reservations or more information please telephone us on: 01304 240241.

HOVER SPEED
FAST FERRIES

CATCH US IF YOU CAN

CHRISTMAS CULTURE

From stage to screen, galleries to concert halls, museums to sports stadiums there is no shortage of entertainment and events to occupy every member of the family in London and beyond over the festive season.

DANCE

The major event of the year's end is Twyla Tharp's new full-length work created for the Royal Ballet. Christmas fare includes *Cinderella*, *The Nutcracker* & *Swan Lake*, both in London & farther afield. Derek Deane's new *Alice in Wonderland*, for English National Ballet, can be seen in Manchester & Leeds.

Adventures in Motion Pictures.

Radical new interpretation by Matthew Bourne of Tchaikovsky's *Swan Lake*, with designs by Lez Brotherston. Nov 9-25. *Sadler's Wells*, Rosebery Ave, EC1 (0171-713 6000).

English National Ballet. *The Nutcracker* (see feature on page 84), Dec 18-Jan 6; Raissa Struchkova's production of *Swan Lake*, Jan 8-13. *Festival Hall*, South Bank Centre, SE1 (0171-960 4242).

London City Ballet. Matthew Hart's new staging of Prokofiev's *Cinderella*. Dec 16-Jan 6. *Sadler's Wells*.

Momix presents a new show entitled *Baseball*, celebrating the game in myth, legend & nostalgia, set to rock, classical music, rap & chant. Nov 28-Dec 9. *Sadler's Wells*.

Royal Ballet. *Swan Lake*, Anthony Dowell's staging of the Petipa/Ivanov choreography; Nov 3,4,6,9,10,15,17. *Manon*, MacMillan's version of Prévost's novel, music by Massenet; Nov 7,8,11. Mixed programme: Balanchine's *Apollo & Duo Concertant*, MacMillan's *Sideshow*, Ashley Page's *Fearful Symmetries*; Nov 23,25,30, Dec 7,14. *Les Patineurs / Tales of Beatrix Potter*, a popular Ashton double-bill. Dec 21, 23(m&e),28(m&e),29, Jan 1,5,6. *Peter & the Wolf / Tales of Beatrix Potter*. Dec 22m,29m,30. *Royal Opera House*, Covent Garden, WC2 (0171-304 4000).

The Nutcracker:
One of English National
Ballet's favourite
Tchaikovsky ballets, on view
in London and on tour.



JOHN KNILL

★ HIGHLIGHT ★

World premiere of Iwyla Tharp's first choreography for the Royal Ballet, a three-act work set to a variety of music by Rossini. All details are shrouded in secrecy, but Tharp promises "an evening of comedy & drama, of madness & serenity, of time past & present". Dec 9, 15, 18, 20, Jan 3, 4. *Royal Opera House*.

Second Stride. Ian Spink's new music theatre work. *Badenheim 1939*, from a novel by Holocaust survivor Aharon Appelfeld. Nov 9-11. *Riverside Studios, Crisp Rd, W6 (0181-748 3354)*. **OUT OF TOWN**

Birmingham Royal Ballet. *The Nutcracker*, Peter Wright's handsome production. Dec 1-16. *Hippodrome, Birmingham (0121-622 7486)*.

English National Ballet. *Alice in Wonderland* (see feature, right), music by Tchaikovsky. In repertory with *The Nutcracker*. *Palace, Manchester (0161-242 2503)*; until Nov 11. *Grand Theatre, Leeds (0113-245 9351)*; Nov 20-25.

THEATRE

The RSC gets into festive mood with a revival of last year's *A Christmas Carol*, & the National lets Toad go on the rampage again in *The Wind in the Willows*. Musicals old and new abound with *Jolson!*, *Mack & Mabel*, *Company* & *What a Show!* crooning for attention, while more dramatic fare is provided by Diana Rigg as Mother Courage & Alan Bates as the Master Builder.

Addresses & telephone numbers are given on the first occasion a theatre's entry appears.

The Break of Day. Timberlake Wertenbaker's new play explores the anxieties & obsessions of a group of middle-aged friends. With Nigel Terry, Maria Friedman, Anita Dobson & Catherine Russell. Opens Nov 28. *Royal Court, Sloane Sq, SW1 (0171-730 1745)*.

Communicating Doors. Alan Ayckbourn's fitfully amusing time-hopping comedy-thriller involves a call-girl (Adie Allen) who has the chance to change both her future & her past. Enjoyable performances from Allen & Julia McKenzie, though the convoluted plot tends to hold up the comedy. *Gielgud, Shaftesbury Ave, W1 (0171-494 5530)*.

Company. Sam Mendes revives Stephen Sondheim's musical in which a bachelor observes the marital ups & downs of five couples in Manhattan. Dec 19-Mar 2. *Donmar Warehouse, Earlham St, WC2 (0171-369 1732)*.

Dead Funny. Terry Johnson directs a revival of his 1994 success which mixes outrageous farce & acute pain in its exploration of marital betrayal among

a group of comedy buffs. With Belinda Lang, Kevin McNally & Sam Kelly. *Savoy, Strand, WC2 (0171-836 8888)*. **Dead Guilty.** Housebound Jenny Seagrove, tended by homely Hayley Mills, is plagued by sinister incidents in Richard Harris's psychological thriller. Dull characters & predictable plot make this a lacklustre affair. *Apollo, Shaftesbury Ave, W1 (0171-494 5068)*. **Funny Money.** Ray Cooney appears in his own new farce about the complications caused when an innocent man picks up a briefcase stuffed with used £50 notes. With Sylvia Syms, Charlie Drake & Linda Baron. *Playhouse, Northumberland Ave, WC2 (0171-839 4401)*.

La Grande Magia. Alan Howard is superb as an abandoned husband who gradually retreats into a world of illusion in Eduardo de Filippo's 1948 Neapolitan black comedy. Bernard Cribbins is equally fine as a mysterious magician, but the play often lurches uneasily between tragedy & farce. Until Nov 15. *Lyttelton, National Theatre, South Bank, SE1 (0171-928 2252)*.

Henry V. Iain Glen impresses as a frosty, vulnerable warrior-king in a sombre production which emphasises the politics rather than the patriotism of the play. Visually stunning battle scenes compensate for moments of tedium. Until Nov 16. *Barbican Theatre, Barbican, EC2 (0171-638 8891)*.

Hobson's Choice. Harold Brighouse's durable comedy has an effectively grumpy Leo McKern as the tyrannical shoe-shop owner in 1880s Lancashire whose eldest daughter (Nichola McAuliffe) defies him by marrying his humble cobbler (Graham Turner). Until Dec 9. *Lyric, Shaftesbury Ave, W1 (0171-494 5045)*.

The Hothouse. Harold Pinter proves his plays can be funny as well as sinister with this revival of his 1958 black comedy in which the staff of a government "rest home" seem more

Prisoner Cell Block H: The Musical: Lily Savage in a stage version of the Australian TV series.

THE SPIRIT OF CHRISTMAS

It's Christmas time! Up and down the land parents are arranging family outings to the theatre to see a play, pantomime or ballet. The only problem is choosing something that will appeal to everyone.

The English National Ballet's production of *The Nutcracker* at the Royal Festival Hall is a perennial favourite. Choreographed by Ben Stevenson in 1991, this version has been seen by nearly 400,000 people (overall audience figures are more than three million since the company first mounted the ballet in 1950).

The Wind in the Willows, dramatised with wit and brilliance by Alan Bennett for the Royal National Theatre, has such an abiding appeal that it has become a part of the festive season. In the five years since it first opened, this production of Kenneth Grahame's book has played to

packed houses. One critic described it as the most glorious version of English-cum-animal life since Frederick Ashton's dances in the film *Tales of Beatrix Potter*. Poised to go on a national tour in the spring, the original set has had to be adapted for a proscenium stage, and Jeremy Sams, composer of the enchanting music and lyrics, and set designer Mark Thompson are re-staging it for a run at the Old Vic from November 24.

An equal triumph last December was John Mortimer's interpretation for the Royal Shakespeare Company

The Wind in the Willows: The National Theatre's triumphant production delights children and adults alike.



of Charles Dickens's *A Christmas Carol*, which retains the fantastical spirit of the great Victorian writer's tale. Its second season opens at the Barbican Theatre on December 7.

So what are the magic ingredients of such shows? Principally, they are classics that appeal to the grown-up in the child and to the child in the adult.

Certainly in *Peter Pan*, another enduring favourite, the lines between childhood and adulthood are blurred: Wendy takes on a mother's role; Mr Darling acts like a naughty boy; and the fact that Peter does not grow up in Neverland is part of the fable's allure. Adults tend to be nostalgic about their youth. Matthew Warchus directs the play for West Yorkshire Playhouse, in Leeds, opening on December 20 (box office: 0113-244 2111).

When Derek Deane, artistic director of English National Ballet, was searching for a new production, he first considered *Pinocchio* and *Snow White and the Seven Dwarfs*. "In the end I decided on *Alice in Wonderland*," he says. "Lewis Carroll's story has that dreamy quality and there are so many marvellously inventive whimsical elements—the Dodo, the Gryphon, the March Hare, the Cheshire Cat. And what could be more perfect for the *corps de ballet* than a pack of cards?"

Even the Japanese, with their remorseless logic, have been seduced by our Anglo-Saxon mythical world. A production of *The Wind in the Willows*, which Jeremy Sams went to Tokyo to direct, has been a sell-out.



"Although the audience was slightly mystified, they loved it," he says. Unable to grasp why the incorrigible, bumptious Toad was an animal *and* a human being, they were even more puzzled that the washerwoman was not 20 times his size!

The play is quintessentially English: the preposterous, pompous Toad and the three whiskered bachelors—well-mannered, brisk Ratty; dear old shy Mole; and Badger, ever the upright gent—all solidly represent middle England. And the villainous stoats and weasels are the "bovver boys" who want to turn Toad Hall into a leisure centre. Sams's lyrical songs, played by a winsome band of rabbits, are all about a long-lost England—the apples that were sweeter, the eternal summers of yesteryear—and Thompson's pastoral sets are evocative of the period. "Above all, Alan Bennett's script is terribly compassionate to all the characters: he never mocks them," says Sams. "He has an inimitable gift to charm everyone—old and young, posh and common."

Capturing the heart of Dickens's work is precisely what Mortimer has done with *A Christmas Carol*. "John has lifted the pages of the novel right onto the stage with strong imagery and without losing any of the atmosphere,"

observes Clive Francis, whose portrayal of Scrooge from skinlint to charitable old man is a *tour de force*.

Balancing the dialogue with the novelist's narrative, which is recited by assorted townsfolk, Mortimer explains how he has tried to conjure up a 19th-century picture-postcard

Christmas. "I wanted to retain Dickens's extraordinary descriptive passages: 'The onions in the shop looked like fat Dominican monks winking at girls passing by', for example, and 'The house looked like a house that was playing hide and seek with lots of others and came to a

stop in the middle of the game.'"

John Gunter's set, with its higgledy-piggledy dwellings and smoking chimneys, admirably echoes that sentiment. It is the kind of resplendent theatre that is sure to endure for future generations.

JUNE DUCAS

Alice in Wonderland:

Derek Deane's new production for the English National Ballet is now on tour and comes to London next spring.



mad than the patients. Pinter himself appears to hilarious effect as the crusty boss, whose ego gets the better of him. Until Dec 16. *Comedy, Panton St, SW1 (0171-369 1731)*.

Hysteria. Phyllida Lloyd directs a new production of Terry Johnson's 1993 Freudian farce in which Sigmund meets Salvador Dali in 1930s Hampstead. Nov 27-Jan 27. *Duke of York's, St Martin's Lane, WC2 (0171-836 5122)*.

Indian Ink. Tom Stoppard explores colonialism, nationality & memory in a dramatically underpowered but warm & witty play that interweaves the stories of a spirited poetess (Niamh Cusack) in 1930s India & her present-day biographer. *Aldwych Theatre, Aldwych, WC2 (0171-416 6003)*.

An Inspector Calls. Stephen Daldry's startling, intense staging of J.B. Priestley's 1945 moral thriller returns to the West End. With Nicholas Woodeson, Edward Peel & Helen Schlesinger. *Garrick, Charing Cross Rd, WC2 (0171-494 5085)*.

Jolson! Television comic Brian

Conley plays Al Jolson in a new musical biography of the entertainer made famous by the film *The Jazz Singer*. *Victoria Palace, Victoria St, SW1 (0171-834 1317)*.

★ HIGHLIGHT ★

A Little Night Music. It's hard to think of a more witty & sophisticated show in London than this elegant revival of Sondheim's musical about the complicated romantic world of a middle-aged lawyer in turn-of-the-century Sweden. Melancholy but absorbing, it features a superb cast, including Siân Phillips, Patricia Hodge & Judi Dench (whose rendition of "Send in the Clowns" is a touching highlight). *Olivier, National Theatre, South Bank, SE1 (0171-928 2252)*.

Mack & Mabel. Howard McGillin & Caroline O'Connor play film director Mack Sennett & actress Mabel Normand in Jerry Herman & Michael Stewart's 1974 musical

comedy about the early days of Hollywood. Opens Nov 7. *Piccadilly, Denman St, W1 (0171-369 1734)*.

The Master Builder. Peter Hall directs Alan Bates as Ibsen's aging architect whose urge for self-destruction is encouraged by a beguiling young woman (Victoria Hamilton). With Gemma Jones & John Normington. *Theatre Royal, Haymarket, SW1 (0171-930 8800)*.

Mother Courage. Diana Rigg appears as Brecht's indomitable heroine in a new version by David Hare, directed by Jonathan Kent. Opens Nov 14. *Olivier, National Theatre*.

A Patriot for Me. Peter Gill directs John Osborne's 1965 play about a gay soldier (James Wilby) in the Austro-Hungarian army who is blackmailed into becoming a spy for the Russians. With Denis Quilley, Clive Wood & Diana Hardcastle. Until Nov 22. *Barbican Theatre, Barbican*.

Prisoner Cell Block H: The Musical. Acerbic drag artist Lily Savage heads the cast for this stage version of the cult Australian TV

series. *Queen's, Shaftesbury Ave, W1 (0171-494 5040)*.

Rat in the Skull. Ron Hutchinson's tense psychological drama concerns the interrogation of a Catholic terrorist suspect (Rufus Sewell) by an RUC officer (Tony Doyle). Until Nov 18. *Duke of York's*.

Richard II. Fiona Shaw brings an extra vulnerability to Shakespeare's self-pitying monarch. David Threlfall's cool Bolingbroke & Michael Bryant's indecisive Duke of York are also excellent in this fluent production. *Cottesloe, National Theatre, South Bank, SE1 (0171-928 2252)*.

Rosencrantz & Guildenstern Are Dead. Revival of Tom Stoppard's 1966 philosophical comedy which takes a sideways look at *Hamlet* from the viewpoint of two of the play's minor characters. Opens Dec 14. *Lyttelton, National Theatre*.

The Shakespeare Revue. A jolly collection of Bard-inspired songs & sketches written by the likes of Cole Porter, Stephen Sondheim, Stephen Fry, Hugh Laurie, Alan Bennett &



Victoria Wood. Opens Nov 13. *Vaudeville, Strand, WC2* (0171-836 9987).

Skylight. David Hare's drama concerns the reunion of two former lovers—a rich restaurateur and an idealistic teacher—in a rundown London flat. Low-key but passionately played, with superb performances by Michael Gambon & Lia Williams. Until Nov 25. *Cottesloe, National Theatre.*

Taking Sides. Ronald Harwood's drama centres on the interrogation by a thuggish US major (Michael Pennington) of German conductor Wilhelm Fürtwangler (Daniel Massey) about his Nazi connections. Thought-provoking but static, yet with riveting lead performances. *Criterion, Piccadilly Circus, W1* (0171-369 1747).

Three Tall Women. Maggie Smith repeats her award-winning portrayal of a 91-year-old woman who reflects on her past in Edward Albee's funny & bitter meditation on mortality & family ties. With Sara Kestelman & Samantha Bond. Until Dec 16. *Wyndham's, Charing Cross Rd, WC2* (0171-369 1746).

Venice Preserved. Thomas Otway's Restoration verse tragedy of love & friendship set in 17th-century Venice. Cast includes Alice Krige, Alphonsia Emmanuel, John Woodvine & David Bark-Jones. Until Dec 2. *Almeida Theatre, Almeida St, N1* (0171-359 4404).

Volpone. Michael Gambon is superb in the title role & Simon Russell Beale is equally good as his cunning servant, Mosca, in this inventive staging of Ben Jonson's comedy of deception, greed & jealousy. Until Nov 29. *Olivier, National Theatre.*

The Way of the World. Fiona Shaw & Geraldine McEwan in Congreve's metropolitan satire about marriage & money. *Lyttelton, National Theatre.*

What a Show! Tommy Steele heads

a hard-working company in a song-&-dance spectacular featuring classic songs & high-energy rock'n'roll. Until Jan 6. *Prince of Wales, Coventry St, W1* (0171-839 5972).

Wild Oats. Good-natured rendering of John O'Keefe's 1791 comedy about a mischievous actor (Anton Lesser, both touching & funny) in a sleepy Hampshire village. It is full of well-played, colourful characters, including James Bolam's roguish sea captain & Benjamin Whitrow's lecherous Quaker. *Lyttelton, National Theatre.*

RECOMMENDED LONG RUNNERS

Blood Brothers, Phoenix (0171-369 1733); **Buddy,** Strand (0171-930 8800); **Cats,** New London (0171-405 0072); **Crazy for You,** Prince Edward (0171-734 8951); **Five Guys Named Moe,** Albany (0171-369 1730); **Grease, Dominion** (0171-416 6060); **Les Misérables,** Palace (0171-434 0909); **Miss Saigon,** Theatre Royal, Drury Lane (0171-494 5000); **The Mousetrap,** St Martin's (0171-836 1443); **Oliver!** London Palladium (0171-494 5020); **The Phantom of the Opera, Her Majesty's** (0171-494 5400); **Starlight Express,** Apollo Victoria (0171-416 6055); **Sunset Boulevard,** Adelphi (0171-344 0055); **The Woman in Black,** Fortune (0171-836 2238).

CHRISTMAS & CHILDREN'S SHOWS

Aladdin. Karl Howman is the lad with the lamp & Danny La Rue is Widow Twankey. With Derek Griffiths & Allan Stewart. Dec 15-Jan 28. *Wimbledon Theatre, 93 The Broadway, SW19* (0181-540 0362).

A Christmas Carol. Dickens's seasonal favourite (see feature, page 84). Dec 7-Jan 13. *Barbican Theatre, Barbican, EC2* (0171-638 8891).

A Little Night Music: Judi Dench, centre, heads a superb National Theatre cast in Sondheim's musical, the wittiest show in London.

Cinderella. Leslie Ash takes the title role with Lionel Blair as Buttons. Dec 18-Jan 27. *Richmond Theatre, Richmond, Surrey* (0181-940 0088).

Fame: The Musical. Energetic but rather mindless show, from the film & TV series about students at New York's School of Performing Arts. *Cambridge, Earlham St, WC2* (0171-494 5054).

Hansel & Gretel. Red Shift & Pop-Up Theatre join forces for this chilling tale. Dec 7-Jan 6. *Lyric Hammersmith, King St, W6* (0181-741 2311).

Jack & The Beanstalk. Anarchic, Victorian-themed production. Dec 2-Jan 28. *Theatre Royal, Stratford East, Gerry Raffles Sq, E15* (0181-534 0310).

The Jungle Book. Kipling's enduring story. Dec 5-Jan 27. *Young Vic, The Cut, SE1* (0171-928 6363).

The Pied Piper. An adaptation of the rat-catching tale that reworks songs by Gilbert & Sullivan. Nov 18-Jan 21. *Unicorn Theatre, Great Newport St, WC2* (0171-836 3334).

Return to the Forbidden Planet. The kitsch rock'n'roll musical that spoofs B-movie science fiction. Dec 19-Jan 13. *Shaftesbury Theatre, Shaftesbury Ave, WC2* (0171-379 5399).

The Sleeping Beauty in the Wood. A traditional Victorian pantomime performed in one of London's last music-halls. Dec 6-Feb 4. *Players' Theatre, Villiers St, WC2* (0171-839 1134).

Sooty In Space. Glove puppets for tiny tots. Dec 18-30. *Bloomsbury Theatre, Gordon St, WC1* (0171-388 8822).

The Starlight Cloak. An Irish version of the Cinderella story. Nov 16-Feb 3. *Polka, 240 The Broadway, Wimbledon, SW19* (0181-543 4888).

Treasure Island. Glyn Robbins adapts Stevenson's piratical yarn, with Roy Marsden as Long John Silver. Nov 30-Jan 13. *Mermaid, Puddle Dock, EC4* (0171-236 2211).

The Wind in the Willows. Alan Bennett's delightful adaptation (see feature, page 84). Opens Nov 24. *Old Vic, Waterloo Rd, SE1* (0171-928 6655).

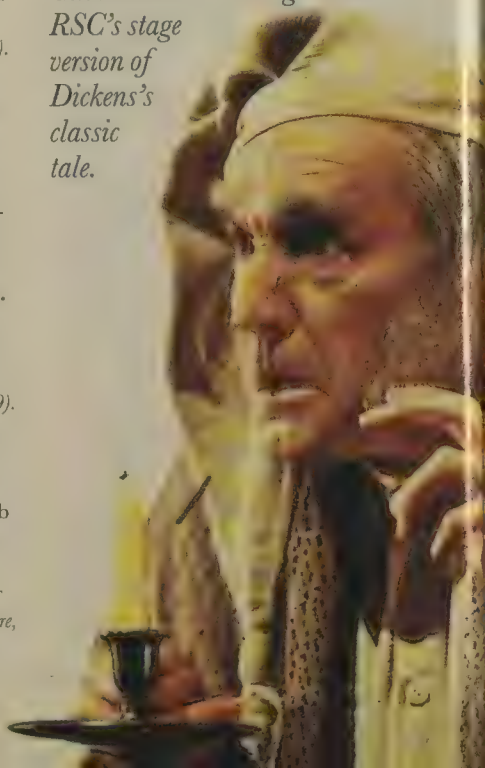
CINEMA

Christmas family treats include *The Indian in the Cupboard*, from the children's book by Lynne Reid Banks, *The Santa Clause*, about a toy-company executive who has to take on Santa's role, & *Babe*, based on Dick King-Smith's yarn about a pig. *Goldeneye*, the latest James Bond film, hits the screens with a new 007, Pierce Brosnan.

All Men Are Mortal. Simone de Beauvoir's novel is the basis of Ate de Jong's film, set in the early post-war period when existential poets, artists & musicians flourished in French cafés. Irene Jacob is a successful actress who becomes attracted to a mysterious figure played by Stephen Rea. After their turbulent affair he reveals that he is 700 years old & immortal. At first intrigued, she finally learns that love & immortality are not compatible. Opens Nov 17.

The American President. In Rob Reiner's new film Michael Douglas is the occupant of the White House who falls in love with an environmental lobbyist (Annette Bening), a situation that leads to complications in both his

A Christmas Carol. Clive Francis is Scrooge in the RSC's stage version of Dickens's classic tale.



personal life & his political dealings. Martin Sheen, as his chief of staff, & Michael J. Fox, as a policy advisor, rally to help. Opens Dec 8.

★ HIGHLIGHT ★

Babe, the Gallant Pig (U).

This delightful children's family film with universal appeal is based on the Dick King-Smith book about a little pig who thought he was a sheepdog. Chris Noonan's film, shot in English-looking rolling hills in New South Wales, stars James Cromwell as the kindly farmer Hoggett, Magda Szubanski as his wife, & innumerable animals including a chorus of tiny mice. Opens Dec 15.

Basketball Diaries (18). Scott Kalvert makes his directorial debut in this story of boys in a New York Catholic high school who are riding a downward slope towards drug dependency & crime. Leonardo DiCaprio plays the central character, a childhood alter ego of Jim Carroll, author of the autobiographical novel on which the film is based. Opens Nov 24.

Crimson Tide (15). Denzel Washington & Gene Hackman head the cast list as senior officers who come into conflict on board a US submarine when a message is received authorising a nuclear strike.

Farinelli (15). Drama, co-written & directed by Gérard Corbiau, following the tormented emotional progress of an 18th-century castrato singer (Stefano Dionisi) & his brother, a composer (Enrico lo Verso), on their collaborative peregrinations around Europe. It is an intriguing glimpse of a rarely-seen world.

Goldeneye. Pierce Brosnan, the new James Bond, takes to the screen with a script that is merely inspired by Ian Fleming's dashing special agent, Judi Dench is cast as M, the first female to appear in this role, & Samantha Bond is Moneypenny. Co-stars include Sean Bean, Robbie Coltrane, Joe Don Baker & Izabella Scoropuciu. Martin Campbell directs. Opens Nov 22.

The Indian in the Cupboard (PG). A delightful children's film from a story by Lynne Reid Banks in which a boy has a magic cupboard that causes his toys to come to life. The director is Frank Oz & the screenwriter is Melissa Mathison, who wrote Spielberg's *ET*. Opens Dec 22.

My Darling Clementine (U). A welcome revival of John Ford's finely-conceived Western in which Henry Fonda is an idealised Wyatt Earp saving Tombstone from the predatory Clanton gang. Cathy Downs is the new schoolmarm to whom he is attracted, Linda Darnell the bar-room girl, Victor Mature is Doc Holliday. Opens Dec 1. **Panther** (15). Documentary footage is intermixed with a fictional narrative



which reveals the internal workings of the Black Panther movement that sprang up in the 1960s after the violent deaths of Martin Luther King & Malcolm X. The screenplay is by Melvin Van Peebles; the producer-director is his son, Mario Van Peebles. Opens Nov 10.

The Santa Clause (U). In this family Christmas film, directed by John Pasquin, the American comedian Tim Allen plays a toy-company executive who dons Father Christmas's red suit, goes to the North Pole & meets an ancient elf who looks like a little girl. It turns out that he has inadvertently taken on "the clause" requiring him to assume all the Christmastime duties expected of Santa Claus. Opens Dec 1.

The Scarlet Letter (15). Demi Moore plays Hester Prynne in a new version of Nathaniel Hawthorne's book in which a New England woman in Puritan times is publicly labelled as an adulteress after a liaison with a preacher (Gary Oldman). The director is Roland Joffe. Opens Nov 17.

Sister My Sister (15). A grim story, based on fact. In a French provincial town in the early 1930s a cold woman (Julie Walters) employs two sisters (Joely Richardson & Jodhi May) as maidservants. They become incestuous lovers & turn to murder. Director Nancy Meckler admirably kindles the sinister, claustrophobic atmosphere. Opens Dec 1.

To Wong Foo, Thanks For Everything (PG). Patrick Swayze, Wesley Snipes & John Leguizamo are cross-dressing New York drag artists who set out on the road for Hollywood, & hopes of winning the national drag-queen title. Beeban Kidron directs. Opens Nov 10.

Unstrung Heroes. Diane Keaton has directed this story of a 12-year-old

Babe, the Gallant Pig:
A real family treat. James Cromwell, who plays farmer Hoggett, is seen with the lead player in the animal cast.

boy (Nathan Watt) who flees from home when his mother is dying of cancer. John Turturro, Andie MacDowell & Michael Richards are the co-stars. Opens Dec 15.

A Walk in the Clouds (PG). In Alfonso Arau's love story Keanu Reeves is a young GI who agrees to marry a pregnant woman after the Second World War. Their union begins as a mechanical arrangement, but changes with time. Opens Nov 10.

The White Balloon (U). A small girl in Iran has a nerve-racking race against time in order to buy a goldfish for the New Year's Day celebrations. This charming, eloquent film won its director, Jafar Panahi, the Caméra d'or award for best first feature at Cannes. Opens Dec 29.

OPERA

Plácido Domingo sings in four performances of Giordano's *Fedora* at the Royal Opera. The company also mounts Hindemith's *Mathis der Maler* to mark the composer's centenary. English National offers a new *Turandot* & dazzling *Fairy Queen*; the Glyndebourne tour continues with an attractively varied repertory.

ENGLISH NATIONAL OPERA
London Coliseum, St Martin's Lane, WC2
(0171-632 8300).

The Fairy Queen. Pountney's

radical adaptation of Purcell has created a vastly entertaining opera-ballet spanning three centuries, with Yvonne Kenny a vocally resplendent Titania, Thomas Randle a menacing, balletic Oberon. Nov 3, 11, 17, 21, 23.

The Barber of Seville. Alan Opie is Figaro, with Charles Workman as Almaviva & Jean Rigby/Fiona James as Rosina; Jane Glover conducts. Nov 2, 4, 7, 9, 16, 18, 24, 29, Dec 1, 7, 9.

Carmen. Louise Winter gives a strongly sung portrayal of the gypsy in Jonathan Miller's fluent, evocative & well designed staging. Nov 8, 10, 15.

Turandot. New production by Christopher Alden, conducted by David Atherton; Sophia Larson makes her ENO debut as Turandot. Edmund Barham sings Calaf. Nov 22, 30, Dec 2, 6, 8, 12, 15, 19, 22, 29.

ROYAL OPERA
Covent Garden, WC2 (0171-304 4000).

★ HIGHLIGHT ★

Mathis der Maler. Peter

Sellars directs Hindemith's rarely-heard opera based on the life of the 16th-century German painter Matthias Grünewald, sung by Alan Titus; Esa-Pekka Salonen conducts. The opening night coincides with the centenary of the composer's birth. Nov 16, 20, 22, 28, Dec 1, 6.

Fedora. Last season's suitably period staging of Giordano's star-vehicle, based on a play by Sardou, with Maria Guleghina as Fedora & Plácido Domingo/José Cura singing Loris. Nov 18, 21, 24, 27, 29, Dec 2.

Aida. Elijah Moshinsky's servicable production returns with Sharon Sweet in the title role, Nina Terentjeva as Amneris, Michael Sylvester/Dennis O'Neill as Radames, Simon Estes as Amonasro. Dec 4, 8, 12, 16, 19, 22, 27, 30.

Tosca. Maria Ewing & Giuseppe Giacomini as the leads. Dec 5, 11, 13.

Carmen: Louise Winter sings the title role, with Robert Brubaker as Don José.



DONALD COOPER

OUT OF TOWN

ENGLISH TOURING OPERA

Werther. Robert Chevara's staging, designed by Lucy Hall, captures the work's sombre, poetic atmosphere.

The Barber of Seville. A chance to hear young singers in a familiar work, directed by Martin Duncan.

Playhouse, Weston-Super-Mare (01934 645544); Nov 6, 7. *Opera House, Buxton* (01298 72190); Nov 9-11. *King's, Southsea* (01705 828282); Nov 13, 14. *Lyceum, Crewe* (01270 537333); Nov 16-18. *Marlowe, Canterbury* (01227 787787); Nov 21-25. *Orchard, Dartford* (01322 220000); Nov 27-28.

GLYNDEBOURNE TOURING OPERA

La Bohème. Outstanding singing from a youthful cast emphasises the story's pathos; there is a notably impressive Marcello sung by Paul Whelan, a baritone to look out for. **Don Giovanni.** Deborah Warner's controversial staging, its excesses toned down since last year, has Giovanni Furlanetto as a strongly characterised Giovanni. Michael John Pearson as a sharp Leporello & Wyn Pencarreg a tough Masetto. **Owen Wingrave.** New staging of Britten's anti-war opera, directed by Robin Phillips, with William Dazeley. *Theatre Royal, Plymouth* (01752 267222); Nov 7-11. *Theatre Royal, Norwich* (01603 630000); Nov 14-18. *Apollo, Oxford* (01865 244544); Nov 21-25. *Palace, Manchester* (0161-242 2503); Nov 28-Dec 2. *New Victoria, Woking* (01483 761144); Dec 5-9.

Peter Sellars: *The enfant terrible of the opera world stages Mathis der Maler at Covent Garden.*

OPERA NORTH

Hamlet, Pearl Fishers, Jenufa. *Lyceum, Sheffield* (0114-276 9922); Nov 7-11. **Jenufa.** *Grand, Leeds* (0113-245 9351); Nov 14, 16, 18.

SCOTTISH OPERA

The Jacobin, Don Giovanni, La Belle Hélène. *Theatre Royal, Newcastle* (0191-232 20610); Nov 7-18. *Edinburgh Festival Theatre* (0131-529 6000); Nov 21-25.

WELSH NATIONAL OPERA

Nabucco, Madam Butterfly, Idomeneo. *Mayflower, Southampton* (01703 229771); Nov 21-25. *Theatre Royal, Plymouth* (01752 267222); Nov 28-Dec 2. *Empire, Liverpool* (0151-709 1555); Dec 5-9.

MUSIC

Andrew Davis conducts the Royal Concert marking the Festival of St Cecilia, who is also honoured by a festival at the Stationers' Hall. Carlo Maria Giulini conducts the Philharmonia. Richard Goode completes his Beethoven Piano Sonata cycle. Visiting orchestras come from Helsinki & Oslo.

BARBICAN HALL

Silk St, EC2 (0171-638 8891).

English Chamber Orchestra. Sian Edwards conducts Mozart's Piano Concerto No 21, with Moura Lympany, Mozart's Requiem, Nov 7, 8pm.

London Symphony Orchestra. André Previn conducts Shapero's Symphony for Classical Orchestra, Beethoven's Violin Concerto, with Anne-Sophie Mutter. Nov 8, 9, 7.30pm. **Royal Scottish National Orchestra.** Walter Weller conducts



Brahms's Piano Concerto No 1, with Grigory Sokolov, Dvorák's Symphony No 5. Nov 10, 7.30pm.

★ HIGHLIGHT ★

Purcell Tercentenary Weekend. Christopher Hogwood is the artistic director of a concert series that contrasts Purcell's theatrical masterpieces with his church, chamber & ceremonial music. It includes *The Indian Queen, The Fairy Queen & Dioclesian*; with the Academy of Ancient Music; *The Sixteen & Consort of Musicke*. Nov 17-21.

London Symphony Orchestra.

Mstislav Rostropovich conducts Beethoven's Piano Concerto No 1, with Helen Huang, Shostakovich's Symphony No 10, Nov 22; Tchaikovsky's Rococo Variations, with Han-Na Chang, Shostakovich's Symphony No 10, Nov 23; 7.30pm.

Solti celebrates Bartók. He conducts the London Symphony Orchestra in Bartók's Dance Suite, Violin Concerto No 2, with Kyung-Wha Chung, Music for Strings, Percussion & Celesta, Nov 26; Piano Concerto No 2, with Andras Schiff, *Bluebeard's Castle*, Nov 30; 7.30pm.

Oslo Philharmonic Orchestra. Paavo Berglund conducts Sibelius's *Finlandia, Rakastava* & Symphony No 1, Beethoven's Piano Concerto No 4, with Leif Ove Andsnes. Nov 29, 7.30pm.

CLERKENWELL MUSIC SERIES *Church of Our Most Holy Redeemer, Exmouth Market, EC1* (0181-422 3119).

Luxembourg, European City of Culture 1995 demonstrates its vibrant

musical scene. Programmes include UK premières; with Dullemajik, Kammer Musèk Veräin Lëtzebuerg, Nouveau Quatuor de Saxophones de Luxembourg. Nov 1-16.

FESTIVAL HALL

South Bank Centre, SE1 (0171-960 4242).

London Philharmonic. Herbert Blomstedt conducts Strauss's *Don Juan*, Dvorák's Violin Concerto, with Tasmin Little, Nielsen's Symphony No 4, Nov 5; Matthias Bamert conducts Mendelssohn's Piano Concerto No 1, with Anne Queffelec, Martin's *The Four Elements*, Beethoven's Symphony No 5, Nov 10 & 17; 7.30pm.

Helsinki Philharmonic

Orchestra. Leif Segerstam conducts Brahms's Piano Concerto No 1, with Stephen Kovacevich, Sibelius's *The Swan of Tuonela* & Symphony No 5. Nov 11, 7.30pm.

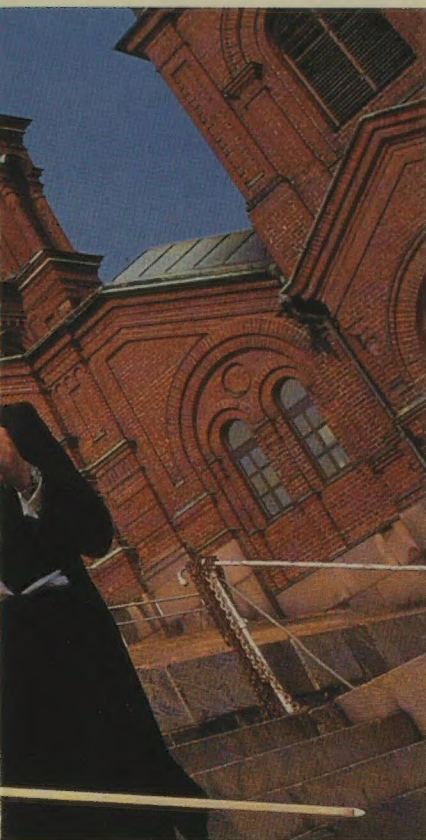
Vienna Boys Choir. Thomas Böttcher conducts Britten's vaudeville *The Golden Vanity*, Ceremony of Carols & other works. Nov 13, 7.30pm.

Maurizio Pollini, piano. Schumann, Chopin. Nov 14, 7.30pm.

Philharmonia Orchestra. Djong Victorin Yu conducts Tchaikovsky's *Romeo & Juliet* Fantasy Overture & Rococo Variations, Rachmaninov's *The Bells*. Nov 21, 7.30pm.

London Philharmonic marks the end of the Second World War. Franz Welser-Möst conducts Messiaen's *Turangilila* Symphony, Nov 22; Britten's *War Requiem*, Nov 26; Mariss Jansons conducts Honegger's Symphony No 3 (Liturgique), Mahler's Symphony No 1, Nov 30; Schoenberg's *A Survivor from Warsaw*, Schumann's Cello Concerto, with





MAART KYTHARU

Helsinki Philharmonic: Visitors to the Festival Hall under the baton of Leif Segerstam.

Cherkassky, Nov 26. Young Masters: Konstantin Lifschitz, piano, Dec 1; Corey Cerovsek, violin, Katja Cerovsek, piano, Dec 9.

Hindemith Viola Festival. A centenary celebration, with violists Nobuko Imai, Tabea Zimmermann, Kim Kashkashian, Thomas Riebl & London Sinfonietta. Nov 15-19.

CHRISTMAS MUSIC

Concordia. Elizabethan music for Christmas, including, Byrd, Gibbons, Tye. Dec 10, 7.30pm. *Purcell Room.*

Christmas by Candlelight. The Choir & Orchestra of St John's give a series of concerts of baroque music with carols. Dec 10-15, 7.30pm. *St John's Smith Square (0171-222 1061).*

London Concert Orchestra & soloists. Bach, Handel, Gounod, Franck, Clark, Berlioz & carols, Dec 14, 7.30pm; Dec 24, 2.30pm. *Festival Hall.* Dec 24, 7.30pm. *Albert Hall.*

Hospitals' Carol Concerts.

Massed choirs of London hospitals sing carols & other Christmas music. Dec 16, 3pm & 7.30pm. *Festival Hall.*

Parlour Quartet in a Victorian & Edwardian Christmas Extravaganza. Dec 16, 7.30pm. *Purcell Room.*

London Philharmonic. Christmas fantasia, & carols for choir & audience. Dec 17, 3.15pm. *Festival Hall.*

Bach Choir. Family carols. Dec 17, 2pm & 5pm. *Albert Hall (0171-589 8212).*

Royal Choral Society. Christmas carols. Dec 19, 7.30pm. *Albert Hall.*

The Sixteen. Traditional carols. Dec 19, 22, 7.30pm. *St John's Smith Square.*

Carols for Choir & Audience. Dec 21, 7.45pm. *Queen Elizabeth Hall.*

See page 32 for performances of *Messiah*.

EXHIBITIONS

The major exhibition of Jain art at the V&A presents artistic elements of a little-known religion practised in India since the sixth century BC. A large retrospective of drawings & other works by David Hockney is on view at the Royal Academy. The Whitechapel shows paintings by the German Expressionist Emil Nolde.

LLEWELLYN ALEXANDER
124-126 The Cut, SE1 (0171-620 1322).

A Feast of Food in Art. Still-lives & landscapes by 45 artists. Nov 23-Jan 6. Mon-Sat 10am-7.30pm. Closed Dec 23-26 & Jan 1.

BANKSIDE GALLERY
48 Hopton St, SE1 (0171-928 7521).

Leslie Worth. Major retrospective of a leading watercolourist. Until Nov 26. Tues 10am-8pm, Wed-Fri 10am-5pm, Sun 1-5pm. £3.50, concessions £2.

BARBICAN ART GALLERY

Barbican Centre, EC2 (0171-638 4141).

The Art of African Textiles:

technology, tradition & Lurex.

Innovation & change in textile design across the continent, from delicate Asante weaving to funky wax prints. Until Dec 10.

Carrington: The Exhibition.

Retrospective of the artist Dora Carrington, with re-creations of room-settings she created for Lytton Strachey & their friends, plus paintings, woodcuts & illuminated letters. Until Dec 10. Mon-Sat 10am-6.45pm, Tues until 5.45pm; Sun noon-6.45pm. £4.50, concessions, & everybody Mon-Fri after 5pm, £2.50.

BRITISH LIBRARY

British Museum, Great Russell St, WC1 (0171-412 7111).

John Keats 1795-1821. Letters to friends, & manuscripts of many well-known poems. Until Jan 28. Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

BRITISH MUSEUM

Great Russell St, WC1 (0171-636 1555).

Medieval Kings from

Westminster. Six larger-than-life-sized statues of English monarchs are

architecture were subverted & used as propaganda to further the ideals of Hitler, Stalin & Mussolini. Until Jan 21. Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions £3.50. Closed Dec 25.

KENWOOD HOUSE

Hampstead Lane, NW3 (0181-348 1286).

Mrs Jordan—the Duchess of

Drury Lane. Portraits, caricatures & prints relating to the celebrated late-18th-century actress Dora Jordan, mistress of the future King William IV, by whom she had 10 children. Until Dec 3. Daily 10am-4pm. £3, OAPs £2.25, children £1.50.

MUSEUM OF LONDON

London Wall, EC2 (0171-600 3699).

Photographers' London 1839-

1994. Views of the capital by amateurs & professionals, including Fox Talbot, Cartier-Bresson, Brandt, Hardy & McCullen. Until Dec 31. Tues-Sat 10am-6pm, Sun noon-6pm. £3, concessions £1.50. Closed Dec 24-26.

MUSEUM OF THE MOVING IMAGE

South Bank Centre, SE1 (0171-401 2636).

Animation Plus... Artwork created from the late 1940s to the present by 70 great animators, including Lotte Reiniger, Norman McLaren, Halas & Batchelor & Nick Park. Nov 29-Jan 7.



at the heart of an exhibition about the medieval Palace of Westminster, which was almost entirely destroyed by fire in 1834. Until Jan 14.

Okyo & Kyoto Painting 1770-

1910. Bicentenary celebration of Maruyama Okyo who, two centuries ago, found fresh ways to depict water, trees, people & events in Japanese art. Nov 17-Jan 14.

Mon-Sat 10am-5pm, Sun 2.30-6pm. Closed Dec 24-26 & Jan 1.

CRAFTS COUNCIL GALLERY

44a Pentonville Rd, N1 (0171-278 7700).

Codes & Messages: the living tradition of hand lettering.

Bookbinding, engraved glass, stone-cut lettering & work on vellum. Nov 30-Feb 4. Tues-Sat 11am-6pm, Sun 2-6pm; Dec 23 11am-2pm. Closed Dec 24-26, Dec 31 & Jan 1.

HAYWARD GALLERY

South Bank Centre, SE1 (0171-960 4242).

Art & Power: Europe under the dictators 1930-45. How art, film &

David Hockney:

Drawings by one of Britain's best-known living artists on show at the Royal Academy.

Daily 10am-6pm. £5.95, students £4.85, OAPs & children £4 (includes museum admission). Closed Dec 24-26.

NATIONAL GALLERY

Trafalgar Sq, WC2 (0171-839 3321).

Sainsbury Wing:

In Trust for the Nation: paintings from National Trust houses.

Pictures by great artists, including Velázquez, Titian, Van Dyck, Hogarth, Cuyt & Turner. Nov 22-Mar 10. £5, concessions £3. Mon-Sat 10am-6pm, Sun 2-6pm. Closed Dec 24-26 & Jan 1.

NATIONAL MARITIME MUSEUM

Greenwich, SE10 (0181-858 4422).

Nelson—Life & Legend. Artifacts include the uniform in which the great admiral died & betrothal rings

Mischa Maisky, Brahms's Symphony No 2, Dec 3; Welsch-Möst conducts Mozart, Bartók, Strauss, Dec 6; 7.30pm. **The Royal Concert.** Andrew Davis conducts the BBC Symphony Orchestra, Nicholas Cleobury directs the Choir of King's College Chapel, Cambridge, in Walton, Maw, Elgar, Purcell, Britten. Nov 23, 7.30pm. **Philharmonia Orchestra.** Carlo Maria Giulini conducts Mozart's *Eine kleine Nachtmusik* & Piano Concerto K503, Schumann's Symphony No 3 (Rhenish). Nov 25, 7.30pm.

QUEEN ELIZABETH HALL

South Bank Centre, SE1 (0171-960 4242).

Cristina Ortiz, piano. Gottschalk, Grieg, Albéniz, Debussy, Stenhammer, Ravel, Villa-Lobos. Nov 23, 7.45pm.

Richard Goode, piano. Beethoven's Piano Sonatas Op 49 No 2, Op 54, Op 31 No 1, Op 106, Dec 6; Op 2 No 2, Op 53, Op 78, Op 111; Dec 16; 7.45pm.

STATIONERS' HALL

Ave Maria Lane, EC4 (0171-589 2425).

St Cecilia International

Festival of Music. Music, wine & food in honour of the patron saint of music, whose day is Nov 22. With John Lill, Joshua Rifkin & Bach Ensemble, Lindsay String Quartet, Julian Joseph & Fiori Musicali. Nov 18-23.

WIGMORE HALL

36 Wigmore St, W1 (0171-935 2141).

Britten Songs Celebration. With Judith Howarth, Yvonne Kenny, Ian Partridge, Nov 14; Anthony Rolfe-Johnson, Nov 22; 6pm, 7.30pm.

Master Series. Song recitals by Joan Rodgers, Nov 8; Katarina Karnéus, Nov 25; Franz Hawlata, Nov 28; Emma Kirkby, Dec 9. Piano recitals by Nikolai Demidenko, Nov 7; Shura



exchanged by him & Lady Hamilton, plus a computer-animated version of the Battle of Trafalgar. Daily 10am-5pm. £5.50, concessions £4.50, children £3. Closed Dec 24-26.

NATIONAL PORTRAIT GALLERY
St Martin's Pl, WC2 (0171-306 0055).

Richard & Maria Cosway: Regency artists of taste & fashion. Portraits of the Prince Regent & his entourage by a pair of 18th-century artists. Nov 17-Feb 18. £3, concessions £2.

The Lure of the Limelight. Photographs of cinema & stage stars by James Abbe. Subjects include Rudolph Valentino, Lillian Gish & Louise Brooks. Dec 1-Mar 24.

Breaking the Mould. Materials & methods of portrait sculpture. Visitors can use "feely-boxes" to identify different textures. Nov 10-Feb 11. Mon-Sat 10am-5.55pm, Sun noon-5.55pm. Closed Dec 24-26 & Jan 1.

ROYAL ACADEMY OF ARTS
Piccadilly, W1 (0171-439 7438).

Africa: the art of a continent. The long artistic heritage from prehistoric times to 1900, from Egypt to the southern regions. Until Jan 21. £5, concessions £3.50, children £2.25 (advance booking on 0171-494 5676). Daily 10am-6pm. Closed Dec 24-26.

★ HIGHLIGHT ★

David Hockney: a drawing retrospective. A large show for one of the most celebrated living British artists. Portraits of family & friends share wall space with designs for *The Rake's Progress* & images of the drives & freeways of Los Angeles. Nov 9-Jan 28. £4.50, concessions £3.50, children £2.25. Royal Academy. Advance booking as above.

SCIENCE MUSEUM
Exhibition Rd, SW7 (0171-938 8000).

On Air. A new permanent exhibition in which teenagers can take control of a radio station & try presenting, recording & editing. Daily 10am-6pm. £5, concessions £2.60. Closed Dec 24-26 & Jan 1.

TATE GALLERY
Millbank, SW1 (0171-887 8008).

Dynasties: painting in Tudor & Jacobean England 1530-1630. Miniatures & paintings by Hilliard, Rubens, Eworth & Oliver. Until Jan 7. £6, concessions £3.50.

Picturing Blackness. The portrayal of Afro-Caribbeans in British art from 1760 to the 1990s, from Reynolds's dignified portrayal of a black servant to the work of two contemporary black British artists. Nov 28-Mar 10. Mon-Sat 10am-5.50pm, Sun 2-5.50pm. Closed Dec 24-26 & Jan 1.



The Peaceful Liberators: Jain art from India at the V&A.

Emil Nolde: Major retrospective at the Whitechapel.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (0171-938 8349).

The Peaceful Liberators: Jain art from India. Sculpture & painting in the tradition of Jainism—the third of India's religions after Hinduism & Buddhism. Nov 23-Feb 18. Mon noon-5.50pm, Tues-Sun 10am-5.50pm. £3.50, concessions £2.25 (includes museum admission). Closed Dec 24-26.

WHITECHAPEL ART GALLERY

Whitechapel High St, E1 (0171-522 7878).

Emil Nolde (1867-1956). Paintings, drawings, prints & objects by one of the most important of the German Expressionists. Dec 8-Feb 25. £4, concessions £2. Tues-Sun 11am-5pm, Wed until 8pm; Dec 22 until 3.30pm. Closed Dec 23-26.

SPORT

Following a meeting with world champions South Africa at Twickenham, the England rugby side will hope to repeat its World Cup victory over Western Samoa. Top riders let their hair down in events with a Christmas theme at Olympia. The England cricket team makes its first official tour of South Africa for 31 years.

CRICKET

South Africa v England: 1st Test, Nov 16-20, Pretoria; 2nd Test, Nov 30-Dec 4, Johannesburg; 3rd Test, Dec 14-18, Durban; 4th Test, Dec 26-30, Port Elizabeth; 5th Test, Jan 2-6, Cape Town.

★ HIGHLIGHT ★

EQUESTRIANISM

Olympia International Showjumping Championships. A festive theme, from the Father Christmas Stakes via the Holly Accumulator to the closing evening's Christmas Fancy Dress Relay where famous riders tackle the fences in outlandish disguises. Dec 14-18. Olympia, W14 (box office 0171-373 3113).

HORSE RACING

King George VI Chase. Dec 26. Kempton Park, Sunbury, Surrey.

ICE SKATING

British Junior & Senior Ice Figure & Dance Championships. Nov 6-11. Basingstoke, Hants.

RUGBY UNION

England v South Africa, Twickenham; **Scotland v Western Samoa,** Edinburgh; **Ireland v Fiji,** Dublin; **France v New Zealand,** Paris; Nov 18.

England v Western Samoa. Dec 16. Twickenham.

OTHER EVENTS

Christmas starts in Trafalgar Square when the lights are switched on to illuminate the giant tree, an annual gift from the people of Oslo. Teams tear around Covent Garden in the Great Christmas Pudding Race, to raise money for cancer research. Collectors have a chance to acquire a piece of the London scene at an auction of Underground memorabilia.

State Opening of Parliament.

The Queen leaves Buckingham Palace by carriage at 11am & drives to the House of Lords to deliver her speech at the start of the new Parliamentary session. Gun salutes at 11.15am (Green Park) & noon (Tower of London). Nov 15. *The Mall, Horse Guards & Whitehall, SW1.*

★ HIGHLIGHT ★

Sale of London

Underground signs & related memorabilia. Several thousand enthusiasts are expected to drop in & bid for more than 900 lots in this popular event. Items range from small signs at around £30 through full-sized, brass-mounted station names for approximately £1,500 to an entire four-car train estimated at more than £8,000. Dec 5, 9am-7pm. Earl's Court, SW5. *Information: Brooks Ltd, 81 Clapham Common West Side, SW4 (0171-228 8000).*

Christmas Tree. The white lights decorating the handsome Norwegian spruce are switched on. Dec 7, 6.30pm. (Carols are sung around it each evening until Dec 24, 4-10pm; illuminations continue until Jan 6.) *Trafalgar Sq, WC2.*

National Cat Club Show. Almost 1,500 felines on parade, from the most aristocratic breeds to humble family pets. Dec 9, 10am-5.30pm. Olympia, Hammersmith Rd, W14.

Great Christmas Pudding Race. Annual charity event in which teams of runners in fancy dress, bearing trays of puddings, negotiate a series of obstacles. Dec 9, 10.45am. *The Piazza, Covent Garden, WC2.*

RHS Christmas Show. Hundreds of cyclamens & azaleas, as well as trees & shrubs that provide colour in the winter garden. Dec 12, 11am-7pm; Dec 13, 10am-5pm. *RHS Halls, Greycoat St & Vincent Sq, SW1.*

Storytelling for Children. Linda Cottrell entertains the over-fives with tales of midwinter festivals, recounted by candlelight in the museum's chapel. Dec 13, 14, 6.30pm. *Geffrye Museum, Kingsland Rd, E2 (booking on 0171-739 9893).*

LA PASSION



Barbara Bonney. A Perfect Jewel.



JEAN LASSALE

Genève

18 carat gold watches and jewellery
for People with a Passion

Available in the UK
exclusively at

Harrods
KNIGHTSBRIDGE

Ground Floor Watch Department,
and Harrods Heathrow, Terminal 3

SELFRIDGES
INTERNATIONAL WATCH ROOM



HOME SWEET HOME by Walter Dandy Sadler
Reproduced by courtesy of Christie's Images

Insurance for Fine Arts and Jewellery

Minet

MINET HOUSE 66 PRESCOT STREET LONDON E1 8BU
Tel 0171-481 0707 Telex 8813901 JHMLDN G Fax 0171-488 9786
and over 100 offices worldwide.

LONDON PARIS MONTE CARLO FLORENCE NEW YORK LOS ANGELES